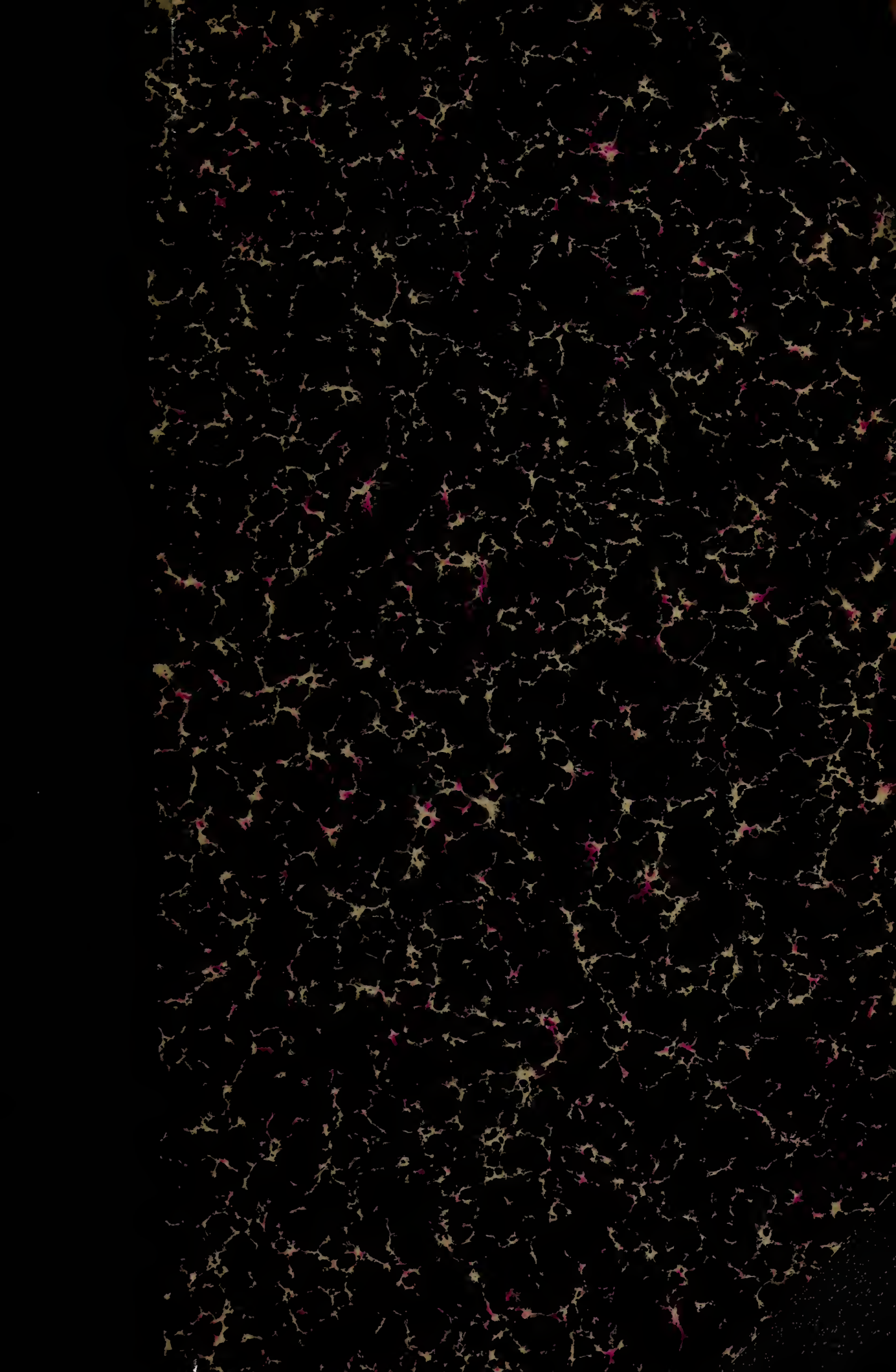
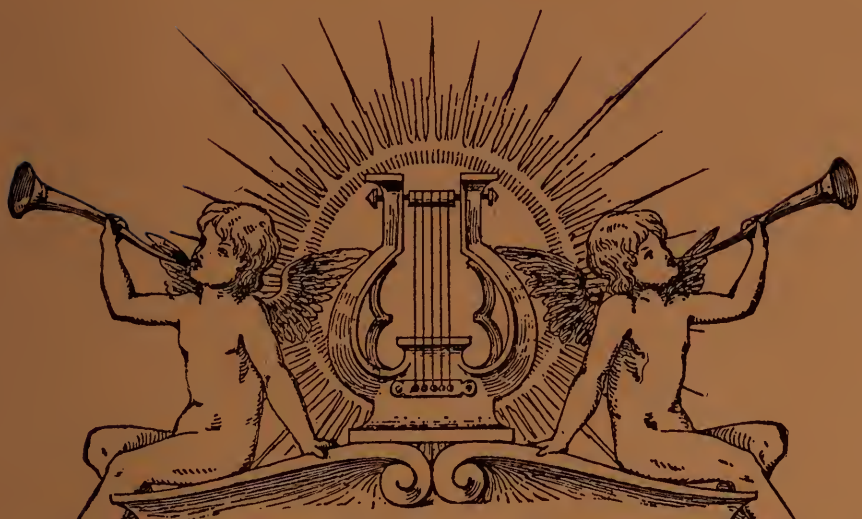


New York Programmes

Carnegie Hall

FIFTY-FIFTH SEASON IN NEW YORK



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY HENRY L. HIGGINSON

SIXTIETH SEASON 1940–1941

[1]

Thursday Evening, November 21

Saturday Afternoon, November 23

Boston Symphony Orchestra

[Sixtieth Season, 1940–1941]

SERGE KOUSSEVITZKY, *Conductor*

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DUFRESNE, G.
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GREENBERG, H.
PAGE, W.
GIRARD, H.
PROSE, P.
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CARDILLO, P.

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LAUS, A.

Piccolo

MADSEN, G.

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SPEYER, L.

Bass Clarinet

MAZZEO, R.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

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LAFOSSE, M.
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VOISIN, R.

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ADAM, E.

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FIFTY-FIFTH SEASON IN NEW YORK

SIXTIETH SEASON, 1940–1941

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

THURSDAY EVENING, *November* 21

AND THE

First Matinée

SATURDAY AFTERNOON, *November* 23

with historical and descriptive notes by

JOHN N. BURK

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At this the opening concert in New York of the Sixtieth Season of the Boston Symphony Orchestra, let us pay our tribute to Major Henry Lee Higginson, whose vision laid the foundation of one of the greatest orchestras in the world today.

From a group of 60 players in 1881 the Orchestra has increased to 107 members; the season of 20 weeks with 20 concerts, to a season of 46 weeks with over 200 concerts; the total annual attendance from 83,000 to 750,000.

These figures, impressive in themselves, testify to the fact that from the beginning the Boston Symphony Orchestra, through its variety of programs and concerts, and in the range of its prices, has served every group, — rich and poor, young and old. Its public has always been wider than Boston. In a sense it may be regarded as a New England institution. But it is also in a real sense a national institution.

This is a distinguished record of success which the city of New York has been privileged to share for fifty-five years. In the beginning, and for 37 years, the heavy financial responsibility of the Orchestra was assumed by Major Higginson alone. With the incorporation of the Orchestra in 1918 ended the long chapter of the Orchestra as the creation of an individual and began the new emphasis on the Orchestra as an institution belonging to the public. Today the Society of Friends, of which there are already some 150 members in New York, helps the Trustees to meet the annual deficit by contributions, large and small, and thus make possible the continuance of the Orchestra.

Let us seize upon this Sixtieth Season as an opportunity to increase the New York membership in the Society of Friends to a number truly representative of your city and of your appreciation of what the Orchestra has brought to you these many years. Cheques drawn to Boston Symphony Orchestra and mailed to the Treasurer at 6 Beacon Street, Boston, constitute enrollment without further formality and give to each of us a sense of ownership in this great Orchestra.

Society of Friends of the
Boston Symphony Orchestra
Reginald C. Foster, *Chairman*

Carnegie Hall

FIFTY-FIFTH SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIRST EVENING CONCERT

THURSDAY, NOVEMBER 21

Programme

VAUGHAN WILLIAMS.....A London Symphony

I. Lento; Allegro risoluto
II. Lento
III. Scherzo (Nocturne): Allegro vivace
IV. Andante con moto; Maestoso alla marcia
Allegro; Maestoso alla marcia
Epilogue: Andante sostenuto

INTERMISSION

BRAHMS.....Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

The music of these programmes is available at the 58th Street Library

"A LONDON SYMPHONY"

By RALPH VAUGHAN WILLIAMS

Born at Down Ampney between Gloucestershire and Wiltshire, England, on October 12, 1872

Vaughan Williams composed "A London Symphony" in the years 1912 and 1913 The first performance of the original version was given at an F. B. Ellis concert in Queens Hall, London, March 27, 1914, Geoffrey Toye, conductor. The composer later revised his score, which required almost a full hour to perform, and the revision was first played under the direction of Adrian Boult. A second revision was made in 1920 when the score was published. The score under revision was considerably shortened, particularly in the Finale. The Symphony was performed under the direction of Albert Coates at a concert of the British Music Society in Queen's Hall, May 4, 1920. Mr. Coates also was the conductor who made the Symphony heard in America at a concert of the New York Symphony Society, December 30, 1920. The first performance by the Boston Symphony Orchestra took place February 18, 1921, Pierre Monteux conducting.

There was a third revision after the publication of the score with further condensations which appear in the small score subsequently published. This revision is being followed in the present performances.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, jingles, tam-tam, glockenspiel, two harps, and strings.

The score was published with a dedication "To the Memory of George Butterworth." George S. K. Butterworth, a composer of orchestral pieces and songs, was killed in action in France, August 5, 1916, at the age of thirty-six.

THE composer made this statement in the programme of the London performance of 1920:

"The title, 'A London Symphony,' may suggest to some hearers a descriptive piece, but this is not the intention of the composer. A better title would perhaps be, 'Symphony by a Londoner,' that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression; but it would be no help to the hearer to describe these in words. The music is intended to be self-impressive, and must stand or fall as 'absolute' music. Therefore, if listeners recognize suggestions of such things as the 'Westminster Chimes,' or the 'Lavender Cry' they are asked to consider these as accidents, not essentials of the music."

Mr. Vaughan Williams has been even more laconic about his other symphonies. The early "Sea" Symphony was an exception, because it contained its own descriptive text. But of bucolic episodes in the "Pastoral" Symphony he gave no hints whatever, and his latest is frankly "absolute." When Albert Coates introduced the London Symphony in New York he gave out in the printed bulletins of the Symphony Society a vivid word picture. The description has been generally quoted since, and taken as having emanated at least in some part from the composer. As spokesman, Mr. Coates had become de-

cidedly specific. It was natural to assume some sort of an understanding "between friends."

One recalls controversies in Germany, protests of composers such as Mahler or Strauss, who were wary of sanctioning elaborate elucidations as official, and whose friends sometimes made known more than they were intended to. "Programmistic" composers have probably felt that word pictures can be a doubtful aid. If cleverly expressed, they have been known to exceed the function of guide, to draw public and critical attention from music to literature. When Vaughan Williams spoke of his score as "a symphony by a Londoner," he implied clearly enough that it was personal music, music simply of Vaughan Williams which somehow drew into its wake certain everyday sights and sounds. Guiding words could not probe its essential nature. The composer knew, probably, that Londoners would, to the extent of their sympathy with him as an artist, feel the music as he did. Those of other cities and nations would respond less surely to the external earmarks.

The following description of "A London Symphony" was made by Percy A. Scholes:

I. The First Movement opens with an Introduction of a very quiet character, the chief theme of which recurs at the end of the last movement. There is also here a hint of the Westminster Chimes. The opening theme of the First Movement proper is rapid, resolute, loud, heavy, chromatic. A more plaintive, folk-song-influenced theme follows, but there is a great deal of vigorous vitality and merriment (even rowdiness) in the movement as a whole. Those who have already heard the Symphony, and who have found this movement at all perplexing, will probably find their perplexities clear up wonderfully on a second hearing, for it is really straightforward stuff. There is a lot of very varied material and plenty of technical ingenuity in this movement (a theme used against itself in augmentation, and so forth), but the big main emotional purpose is behind it all.

II. The Slow Movement comes next, opening mystically with muted divided strings *pianissimo* and a *cor anglais* solo, and ending, equally mystically, with a very softly-played and unaccompanied viola solo.* As in all the movements, there is a wealth of short themes.

III. The Third Movement, as will have been noticed before, is a Scherzo with "Nocturne" in brackets after its title: the word will not be misunderstood in any romantic Chopin sense – the night side of London life has more than delicate poesy about it, and there is

* This is the cry: "Sweet lavender; who'll buy sweet lavender?"
"The street cries of London were famous in the eighteeth century. They were collected and published in 1799 with 'sixty-two elegant cuts' and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London — the gipsy's cry, chairs, baskets, brooms, 'sung in exquisite intervals, plaintive, sustained, enduring,' and the cry and song of lavender. The other cries he said, are plenty, new, and horrible. One of the most hideous is 'All alive, O! Catch 'em alive!' "— P.H.

much varied expression in this movement, from the counterpoint of a fugal exposition to the harmonies of a mouth organ etherealised or sublimated.

IV. The Last Movement begins *Andante con moto,* but we quickly arrive at a *Maestoso alla marcia* (*quasi lento*). Again, much subject-matter is used (always brief "motives" or "themes" rather than long "subjects"). Approaching the last pages we hear again the theme from the Introduction, already alluded to. The Symphony ends with a *ppp* violin solo, followed by a long-held muted string chord marked *diminuendo* down to *pppp,* and finally disappearing, under the directions of the last bar, in *niente.* It is a poetic and moving conclusion.

English writers upon music have not been at a loss to find pictorial images in "A London Symphony." The reviewer of the first performance of the revised score pointed out in the *London Times* that Vaughan Williams is not the familiar type of composer who writes programme music, and withholds verbal pictures lest the hearer be distracted from the music as such. "On the contrary he tells us plainly what is the basis of his symphony, that conglomeration of people and things which we all know, rail at, hate, love and admire at once, and call London. When the symphony ended – the last note faded away, not into silence, but into the distant murmur of the traffic in Oxford Street. The music just receded again into the mass of common things from which it had sprung. In the course of the symphony everyone had recognized certain evidences of these, the jingle of a hansom cab in a quiet street, the cry of a lavender seller, the Westminster chimes – things which you cannot help hearing, but do not notice very much in London life. There is no use in pointing them out; they are only the accidents which we occasionally use as symbols of the life which occasions them. In the Symphony none of them has much to do with the main thread of the music, save perhaps that the chimes in the finale serve to cut the thread.

"If Vaughan Williams does not tell us the details of his programme, therefore, it is not because he fears to tell us too much, but because we already know far more than he can tell us. We can all make up our own pictures if we want them, sometimes they leap to the inward eye unbidden. The simple, solemn sounds with which the finale opens gave us one which could not have been in the composer's mind when he wrote the Symphony before the war. It was the picture of Whitehall with a dark scaffolding enclosing an unfinished cenotaph and the figure of Nelson looking down from his pillar in the background. It came, no doubt, because at that moment, after the hectic bustle of the scherzo, the composer had paused for a moment to consider some big things which London rarely pauses for, but never quite forgets."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the first Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became

so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple

* She had teasingly upbraided him for spelling "symphony" with an "f."

and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism:—

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i.e.,* new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer

musical poetry in each of the four symphonies – they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIRST AFTERNOON CONCERT

SATURDAY, NOVEMBER 23

Programme

HAYDN Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

BEETHOVEN Overture to "Leonore" No. 3, *Op.* 72

INTERMISSION

SHOSTAKOVITCH Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

The music of these programmes is available at the 58th Street Library.

SYMPHONY IN G MAJOR, No. 88

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889.

The name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in G major, labeled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, was the first of the second set of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

~

This symphony has moved Donald Francis Tovey to one of his diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection

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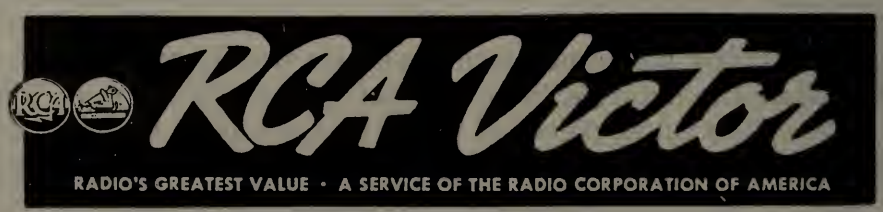
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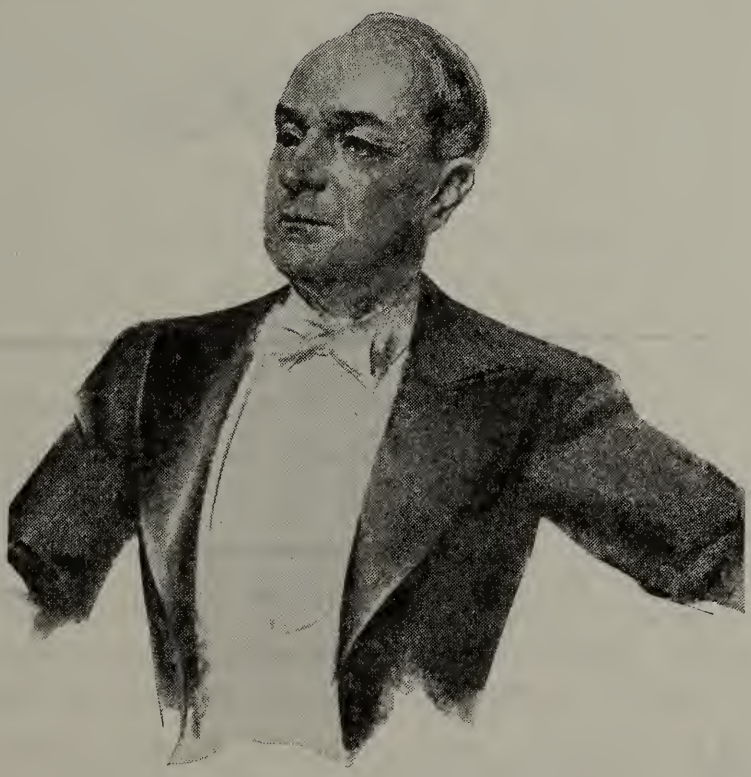
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to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the workings out of the Fourth through the Eighth symphonies, the "Coriolanus" Overture and "Egmont" music, the Fourth and Fifth piano



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concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The record of Beethoven's revisions is largely the modification of his first fulsome conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera show a very similar tendency. For the first production of "Fidelio" in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as "Leonore No. 2."* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to play or to understand. He retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called "Leonore No. 3." When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the "Fidelio" overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to "Leonore No. 1." This was discovered and performed the year after Beethoven's death, and it was immediately assumed that it was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him,

* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly (*"Leonore, ou l'Amour Conjugal"*) from which Joseph Sonnleithner had written the German libretto for Beethoven as *"Fidelio, oder die eheliche Liebe."* "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.

and the judicious Thayer, supporting the two authorities, created a fortress of scholarship which prevailed for a long time. This of course would place the debated "No. 1" as actually the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from this simpler posthumous one. Of more recent writers, Paul Bekker (1912) is inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) takes the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Ouvertüren, eine historisch-stilkritische Untersuchung* (1927), which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the character of the music itself, and dispelling the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 was no compromise, for it had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene of Marcellina with her ironing, and her preposterous suitor.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise.* But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise,* but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ulti-

mate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

Romain Rolland (in his invaluable study of "Leonora" in "Beethoven the Creator") weighs the points of the two overtures, and, seeking a preference, decides: "Let us prefer them both!" He considers the possibility of finding a place for the "third" overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera. He had inclined to the opinion of many that it would overshadow its surroundings and "sate the ear with a banquet of C major before the C major orgy of the finale." Having heard it thus played, however, at the centennial performances in Vienna, he "realized the tremendous effect of the symphonic No. 3 spreading itself out like a triumphal arch between the love-duet in the prison and the final choral and popular apotheosis in the broad daylight. . . . Placed there, the overture reveals the veritable drama that Beethoven wished to write, and in spite of his epoch, has written."

"Neither the first nor the second," he finds, "is suitable as an introduction to the opera. They are both too gigantic: they crush the earlier scenes; how can we descend from these epics to the babblings of the gaoler's family? The No. 4, in E major, is more complaisant; it introduces us into Florestan's prison by the service stairs. It is intended for the bourgeois first act, but without contradicting the general sense of the opera; Beethoven the lion has donned the skin of the Singspiel.

"But what are we to do with the two great overtures in C major? Must they be sacrificed? Shall we consign them to the concert room? As regards the No. 2, I fear we must resign ourselves to this; it is too complete a drama in itself; it would only be a duplication of the other drama; it suffices by and for itself.

"But the No. 3 is another matter. This is not, like the No. 2, a summary of the action: it is its lyrical efflorescence, its transposition to an inward stage; or, to employ a metaphor that is the antithesis of this and is perhaps more exact, it is the roots of the drama in the universal soul. To fill this rôle the ancients had the tragic Chorus; but they lacked the superhuman means of the modern symphony — those Choruses without words, those Oceanides of the orchestra that send their waves beating upon Prometheus' rock."

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SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by

the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiriting conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady Macbeth of Mzensk' (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,† faced, it would seem, definite extinction

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.

† For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

* It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

It will be interesting to review the career of Shostakovitch in the light of the statements he himself has made upon his aims and views.

"I was born in 1906 at Leningrad," he wrote for *La Revue Musicale* in December, 1936. "My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the round of almost all of the world's orchestras, was the product of my culminating studies at the Conservatory.

"I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [*finesses*] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: 'The Nose' (after Gogol), and 'Lady Macbeth of Mzensk' (after Lesskoff); three ballets, including the 'Golden Age,' and 'The Bolt'; three symphonies, including the 'Ode to October' and the 'Symphony of May 1st'; 24 preludes for piano; a concerto for piano and orchestra; music for films, etc.*

"In this interval of time, my technique has become more finished and secure. Working ceaselessly to master my art, I am endeavoring

* The composer's "etc." includes a piano sonata, other piano pieces such as "Aphorisms," "Three Fantastic Dances," and two pieces for string octet (1927). More recently, there have been a string quartet (1938), and a suite for jazz orchestra, written for the new "State Jazz Orchestra," inaugurated November 28, 1938, in Moscow. The Sixth Symphony, announced as the "Lenin Symphony," with choral finale, appeared as a purely instrumental work with no more than the numerical title, and was performed in Moscow December 3, 1939. The *Sovietskaya Musica* announced last February that Shostakovitch was at work upon his Seventh Symphony, and was preparing a new version of Moussorgsky's "Boris Godunov."

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to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the recasting of human perception."

This avowal of faith was nothing new from Shostakovitch, who had written in a communication to the *New York Times* (December 5, 1931): "I am a Soviet composer, and I see our epoch as something heroic, spirited and joyous. . . . Music cannot help having a political basis — an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology. The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes.

"We as revolutionists have a different conception of music. Lenin himself said that 'music is a means of unifying broad masses of people.' Not a leader of masses, perhaps, but certainly an organizing force! For music has the power of stirring specific emotions in those who listen to it. Good music lifts and heartens, and lightens people for work and effort. It may be tragic, but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle."

The composer's sketch of 1936 was apparently written just before the outbreak of open opposition through Russia to his music, and he must already have felt that the divergence between his musical tendencies and the immediate advantage of Soviet musical culture was being questioned. His Second and Third Symphonies, each with a bold and comprehensive programme designed as a mighty "organizing force," had somehow fallen short of their aim. The opera "The Nose" (1930), on Gogol's fantastic short story, had been strongly influenced by atonality and other Western experimentalism, and had been accordingly attacked by the R. A. P. M. ("Russian Association of Proletarian Musicians," since defunct) as a manifestation of "bourgeoise decadence." This opera did not succeed, nor did the ballets "The Golden Age" (1930), and "The Bolt" (1931), which outwardly satirized the bourgeois West and capitalist tendencies in Russia respectively. Orchestral suites from these pieces survived the stage productions. The opera "Lady Macbeth of Mzensk" (1935), an earthy tale of adulterous passion and murder in provincial Russia, had an immediate success both in its own country and abroad.

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist."

When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

The predicament of Shostakovitch and the nature of the outcry against him may be better understood as described by Grigori Schneerson (printed in *Modern Music,* March-April, 1938):

"A few years ago there appeared the now famous series of articles in the newspaper *Pravda* which were followed by the highly publicized discussion in the Composers' Union, condemning the formalistic tendencies as well as the vulgar realism of 'Lady Macbeth.' Both within and beyond the boundaries of Russia, admirers of that composer's remarkable gifts heard this censure as a thunderclap from a clear sky. Shostakovitch, synonym of young Soviet musical creation, its most outstanding representative, with a world reputation to boot, was hurled from his pedestal!

"Not many at that time understood the meaning, the purpose of the *Pravda* criticism. With courageous directness the paper raised the problem of 'ultimate truth in art,' and, more specifically, of folk-consciousness in the composer, as against an indulgence in fruitless devices to enrapture the 'art-gourmands.' The articles were intended as a clarion call to artists to create as for a great epoch.

"In the Western world the object of the *avant-garde* is presumably the overthrow of old artistic foundations, the breaking out of 'new paths,' however meaningless, at any cost. For us in the Soviet, however, the *avant-garde* is held to express progressive ideas only when it talks to the people in a new, powerful, and intelligible language. The demands of the wide masses of people, their artistic tastes, grow from day to day. The 'advanced' composer is therefore one who plunges into the social currents swirling round him, and, with his creative work, serves the progress of humankind."

~

Last year Shostakovitch composed his Sixth Symphony. Virtually nothing about the piece or its performance is known outside of Russia. Nicolas Slonimsky, who keeps in constant touch with musical events in Russia, has kindly contributed the following interesting account of the latest chapter in the efforts of an artist and his government to come to an understanding.

"Encouraged by the success of the Fifth Symphony, Shostakovitch announced plans for a new symphony dedicated to the memory of Lenin. This was a difficult undertaking, in which the problem of ideological fidelity was all-important. Lenin was in no sense a music lover, and his musical predilections were indefinite. It was known only

that Lenin was definitely opposed to what was loosely termed 'leftist art.' On the positive side, it was known that during the early days of the Revolution, he heard the pianist Dobrowen play Beethoven's 'Appassionata,' and liked it. The ideological influence of Beethoven has been strong in Soviet music at all times. Beethoven's earnestness of purpose, the epic dimensions of his music, his political independence, all these qualities were regarded as 'consonant' with Soviet philosophy. Shostakovitch's Fifth Symphony opens, significantly, with flashes of Beethovenian lightning. For his new symphony, Shostakovitch planned to take a leaf from Beethoven's Ninth, and use chorus and soloists. His 'Hymn of Joy' was to be a poem about Lenin by a Caucasian poet, which had an epical ring, and an imprint of authentic self-expression. But something must have gone seriously wrong, for when the Sixth Symphony was finally produced at the Moscow Festival, on December 3, 1939, it was sans chorus, sans Lenin, sans everything.

"Also, the universal approbation that greeted the Fifth Symphony was signally lacking at the performance of the Sixth. In the course of the Moscow Festival of November–December 1939, several major works were performed, among them three cantatas: Prokofieff's 'Alexander Nevsky,' arranged from his music to the film of the same name; Shaporin's 'On the Field of Kulikov,' and Koval's 'Emelian Pugatchov.' All these cantatas drew their inspiration from the incidents of the remote past of Russian history. Alexander Nevsky was the Russian leader who routed the Teutonic Knights at the bloody Ice Battle on the frozen Peipus Lake, on April 5, 1242. The film, with its emphasis on the ability of Russian armies to repel a Germanic invasion, was made before the conclusion of the German-Soviet pact of August 1939, but the production of the cantata on November 20, 1939, apparently was not considered as conflicting with the friendship clause of the pact. Shaporin's subject was the Russian victory over the Tartar chieftain Mamay in the year 1380. Koval selected the story of the rebel Emelian Pugatchov, executed by Catherine the Great on January 11, 1775. The cantatas of Prokofieff and Shaporin emphasized the national, and Koval's cantata, the historical and revolutionary elements. All three were extremely successful, and the press published long articles discussing their merits, while Shostakovitch's Symphony was barely reported at all. The technical analysis of the Symphony in the December 1939 issue of *Sovietskaya Musica* was definitely disparaging. The lesson was made fairly clear. What is needed in the year 1940 is the romanticization of Russia *circa* 1240, while Shostakovitch devotes his talents principally to satirizing Russia *circa* 1840. Will Shostakovitch be able to adapt his essentially satiric talent to the changed times? His entire future in Soviet Russia hinges on the answer."

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Also Sprach Zarathustra.....Strauss
Apollon Musagète — Ballet.....Stravinsky
Bolero Ravel
Classical Symphony.....Prokofieff
Concerto in D major (Jascha Heifetz, Soloist).....Brahms
Concerto No. 2 (Jascha Heifetz, Soloist).....Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March.....Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2.....Ravel
Élégie (Violoncello solo: Jean Bedetti).....Fauré
Frühlingsstimmen — Waltzes (Voices of Spring).....Strauss
Gymnopédie No. 1.....Erik Satie–Debussy
"Khovanstchina" Prelude.....Moussorgsky
La Valse.....Ravel
"La Mer" ("The Sea") Debussy
"Lieutenant Kije" Suite.....Prokofieff
Love for Three Oranges — Scherzo and March.....Prokofieff
Ma Mère L'Oye (Mother Goose).....Ravel
Passion According to Saint Matthew (Three Albums).....Bach
"Peter and the Wolf".....Prokofieff
Petrouchka Suite Stravinsky
Pictures at an Exhibition.....Moussorgsky-Ravel
Pohjola's Daughter.....Sibelius
"Romeo and Juliet," Overture-Fantasia.....Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses").....Sibelius
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
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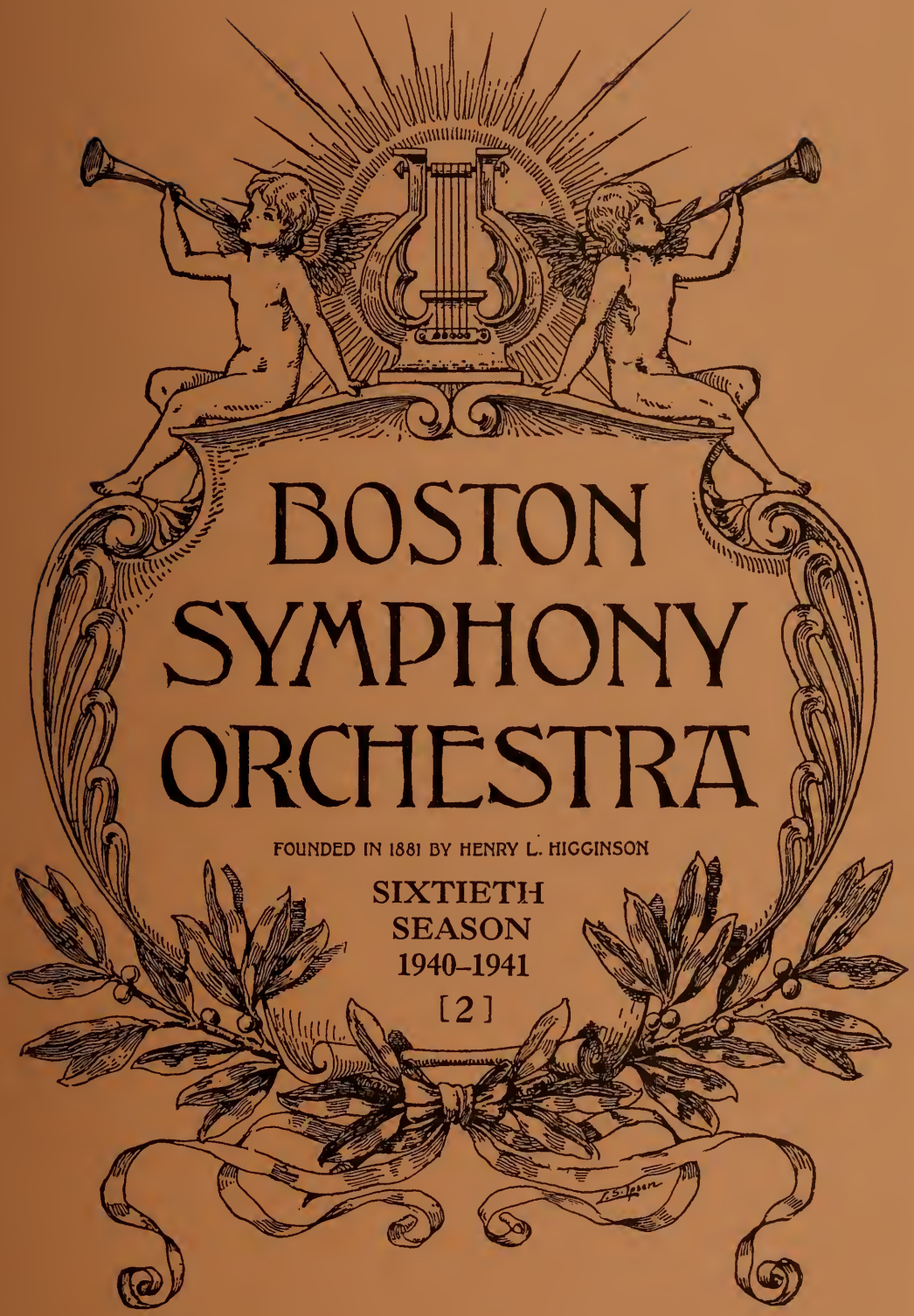
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FOUNDED IN 1881 BY HENRY L. HIGGINSON

SIXTIETH SEASON 1940–1941

[2]

Thursday Evening, January 9

Saturday Afternoon, January 11

Boston Symphony Orchestra

[Sixtieth Season, 1940–1941]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

Violins

BURGIN, R. *Concert-master*
ELCUS, G.
GUNDERSEN, R.
LAUGA, N.
KASSMAN, N.
KRIPS, A.
CHERKASSKY, P.
RESNIKOFF, V.
LEIBOVICI, J.
THEODOROWICZ, J.

HANSEN, E.
EISLER, D.
MARIOTTI, V.
PINFIELD, C.
FEDOROVSKY, P.
BEALE, M.
TAPLEY, R.
SAUVLET, H.

KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND, S.
LEVEEN, P.
DEL SORDO, R.
GORODETZKY, L.
FIEDLER, B.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
SEINIGER, S.
DICKSON, H.
DUBBS, H.

Violas

LEFRANC, J.
CAUHAPÉ, J.
FOUREL, G.
ARTIÈRES, L.
VAN WYNBERGEN, C.
BERNARD, A.
GROVER, H.
WERNER, H.

LEHNER, E
GERHARDT, S.
KORNSAND, E.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
CHARDON, Y.
DROEGHMANS, H.
ZIMBLER, J.
STOCKBRIDGE, C.
ZEISE, K.
FABRIZIO, E.
MARJOLLET, L.

Basses

MOLEUX, G.
DUFRESNE, G.
JUHT, L.
FRANKEL, I.
GREENBERG, H.
PAGE, W.
GIRARD, H.
PROSE, P.
BARWICKI, J.

Flutes

LAURENT, G.
PAPPOUTSAKIS, J.
KAPLAN, P.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
CARDILLO, P.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MAZZEO, R.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

SZULC, R.
POLSTER, M.

Percussion

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Carnegie Hall · New York

FIFTY-FIFTH SEASON IN NEW YORK

SIXTIETH SEASON, 1940–1941

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

THURSDAY EVENING, *January* 9

AND THE

Second Matinée

SATURDAY AFTERNOON, *January* 11

with historical and descriptive notes by

JOHN N. BURK

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Reginald C. Foster,
Chairman, Friends of the
Boston Symphony Orchestra.

Instead of MOZART'S SYMPHONY the following will be played:

MENDELSSOHN

Symphony in A Major, No. 4, "Italian," Op. 90

I. Allegro vivace

II. Andante con moto

III. Con moto moderato

IV. Saltarello: Presto

Carnegie Hall

FIFTY-FIFTH SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SECOND EVENING CONCERT

THURSDAY, JANUARY 9

Programme

MOZART Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

HINDEMITH Concerto for Violin and Orchestra

I. Mässig bewegte Halbe
II. Langsam
III. Lebhaft

INTERMISSION

SHOSTAKOVITCH Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

SOLOIST

RUTH POSSELT

BALDWIN PIANO

The music of these programmes is available at the 58th Street Library

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936. It was repeated November 12, 1937.

The score requires a string orchestra with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" certainly succeeded in maturing his style, making it more subtle and rounded, but it by no means follows that he had been a novice at eighteen — he was far from that. The symphonies which were being composed while Mozart was a boy and which were perforce his models, were still in process of becoming a complete and self-sufficient art form. One need hardly add that the youthful Mozart had lively listening as well as creative faculties. He was indeed fully abreast of the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'mëtier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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CONCERTO FOR VIOLIN AND ORCHESTRA

By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The printed score of this Concerto is dated 1939. It had its first public performance in Amsterdam early in 1940, and its first American performance by this Orchestra, April 19, 1940, Richard Burgin, soloist.

The orchestral accompaniment requires two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, a large and a small drum, cymbals, triangle, tambourine, gong, and strings.

IN THE first movement the principal theme is at once disclosed by the soloist over soft string chords, a long melody in the high register of the instrument. An important pendant to this theme is delivered by the wood-wind section. A subsidiary theme is given out by the soloist before the real second theme makes its entrance. This is even longer in span than the first. Indeed, the extended melodic phrase is characteristic of the whole Concerto, where ornamental embellishment is the manner of working out rather than a fragmentary or integral development. The recapitulation re-emphasizes the first theme in this structurally regular movement.

The second movement is in triple beat. After introductory matter for the wood winds, the soloist takes the theme, which again is extended in contour. The soloist and orchestra develop by turn the introductory and the solo themes, sometimes set against rushing scales from the alternate wood winds and strings. The clarinet solo takes the solo theme as the violinist weaves an obbligato.

The Finale is in 2-4 time. The orchestra sets the pace with a few lively dance-like measures which the soloist takes up with a sprightly theme, while the wood winds give a light rhythmic support suggestive of the accompaniment at the beginning of the Concerto. The soloist, with this and with tributary themes, carries the burden of interest, bringing the climax with a broader theme first stated against orchestral tremolos. There is a long cadenza, making use of initial material, and a close in accelerated tempo.

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RUTH POSSELT

Ruth Posselt was born in Medford, Massachusetts, of musical parents. She began the study of violin at the age of three with Marjorie Posselt, making her first appearance in Jordan Hall, Boston, in her sixth year. When eight years old, she began to study with Emanuel Ondricek. It was at the age of nine that she made her début in Carnegie Hall, New York, and also appeared in a recital at Symphony Hall, Boston.

Having won the Schubert Memorial Prize in 1929, she went to Europe for the first of six tours, which included appearances with the major symphony orchestras – the Amsterdam Concertgebouw Orchestra, under Willem Mengelberg, the *Orchestre Symphonique de Paris,* under Pierre Monteux, the Colonne Orchestra (Paul Paray, conductor), the Leningrad and the Moscow Philharmonic, and the Stockholm Philharmonic.

In the season of 1935–36 she returned to America for an extensive tour, which included appearances with orchestras of Chicago, New York (National Orchestral Association), Detroit, Washington, Cincinnati, St. Louis. She has played on several occasions with the Boston Symphony Orchestra in Boston and New York. One of these was the first performance of the Violin Concerto of Edward Burlingame Hill.

SYMPHONY NO. 5, *Op.* 47

By Dmitri Shostakovitch

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and under the direction of Serge Koussevitzky, October 18, 1940.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambour militaire, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

The Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first

movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, become exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente.* The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo.* The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm, and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiriting conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.

music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady Macbeth of Mzensk" 1935) there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be a "concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

Moscow Daily News is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds wth the desires

* It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

It will be interesting to review the career of Shostakovitch in the light of the statements he himself has made upon his aims and views.

"I was born in 1906 at Leningrad," he wrote for *La Revue Musicale* in December, 1936. "My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the round of almost all of the world's orchestras, was the product of my culminating studies at the Conservatory.

"I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [*finesses*] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: 'The Nose' (after Gogol), and 'Lady Macbeth of Mzensk' (after Lesskoff); three ballets, including the 'Golden Age,' and 'The Bolt'; three symphonies, including the 'Ode to October' and the 'Symphony of May 1st'; 24 preludes for piano; a concerto for piano and orchestra; music for films, etc.*

* The composer's "etc." includes a piano sonata, other piano pieces such as "Aphorisms," "Three Fantastic Dances," and two pieces for string octet (1927). More recently, there have

"In this interval of time, my technique has become more finished and secure. Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the recasting of human perception."

This avowal of faith was nothing new from Shostakovitch, who had written in a communication to the *New York Times* (December 5, 1931): "I am a Soviet composer, and I see our epoch as something heroic, spirited and joyous. . . . Music cannot help having a political basis — an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology. The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes.

"We as revolutionists have a different conception of music. Lenin himself said that 'music is a means of unifying broad masses of people.' Not a leader of masses, perhaps, but certainly an organizing force! For music has the power of stirring specific emotions in those who listen to it. Good music lifts and heartens, and lightens people for work and effort. It may be tragic, but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle."

The composer's sketch of 1936 was apparently written just before the outbreak of open opposition through Russia to his music, and he must already have felt that the divergence between his musical tendencies and the immediate advantage of Soviet musical culture was being questioned. His Second and Third Symphonies, each with a bold and comprehensive programme designed as a mighty "organizing force," had somehow fallen short of their aim. The opera "The Nose" (1930), on Gogol's fantastic short story, had been strongly influenced by atonality and other Western experimentalism, and had been accordingly attacked by the R. A. P. M. ("Russian Association of Proletarian Musicians," since defunct) as a manifestation of "bourgeoise decadence." This opera did not succeed, nor did the ballets "The Golden Age" (1930), and "The Bolt" (1931), which outwardly satirized the bourgeois West and capitalist tendencies in Russia respectively. Orchestral suites from these pieces survived the

been a string quartet (1938), and a suite for jazz orchestra, written for the new "State Jazz Orchestra," inaugurated November 28, 1938, in Moscow. The Sixth Symphony, announced as the "Lenin Symphony," with choral finale, appeared as a purely instrumental work with no more than the numerical title, and was performed in Moscow December 3, 1939. The *Sovietskaya Musica* announced last February that Shostakovitch was at work upon his Seventh Symphony, and was preparing a new version of Moussorgsky's "Boris Godunov."

stage productions. The opera "Lady Macbeth of Mzensk" (1935), an earthy tale of adulterous passion and murder in provincial Russia, had an immediate success both in its own country and abroad.

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

The predicament of Shostakovitch and the nature of the outcry against him may be better understood as described by Grigori Schneerson (printed in *Modern Music,* March-April, 1938):

"A few years ago there appeared the now famous series of articles in the newspaper *Pravda* which were followed by the highly publicized discussion in the Composers' Union, condemning the formalistic tendencies as well as the vulgar realism of 'Lady Macbeth.' Both within and beyond the boundaries of Russia, admirers of that composer's remarkable gifts heard this censure as a thunderclap from a clear sky. Shostakovitch, synonym of young Soviet musical creation, its most outstanding representative, with a world reputation to boot, was hurled from his pedestal!

"Not many at that time understood the meaning, the purpose of the *Pravda* criticism. With courageous directness the paper raised the problem of 'ultimate truth in art,' and, more specifically, of folk-consciousness in the composer, as against an indulgence in fruitless devices to enrapture the 'art-gourmands.' The articles were intended as a clarion call to artists to create as for a great epoch.

"In the Western world the object of the *avant-garde* is presumably the overthrow of old artistic foundations, the breaking out of 'new paths,' however meaningless, at any cost. For us in the Soviet, however, the *avant-garde* is held to express progressive ideas only when it talks to the people in a new, powerful, and intelligible language. The demands of the wide masses of people, their artistic tastes, grow from day to day. The 'advanced' composer is therefore one who plunges into the social currents swirling round him, and, with his creative work, serves the progress of humankind."

~

Last year Shostakovitch composed his Sixth Symphony. What was announced as the "First performance outside Russia" was given in Philadelphia, under the direction of Leopold Stokowski, November 29, 1940. Nicolas Slonimsky, who keeps in constant touch with musical events in Russia, has kindly contributed the following interesting

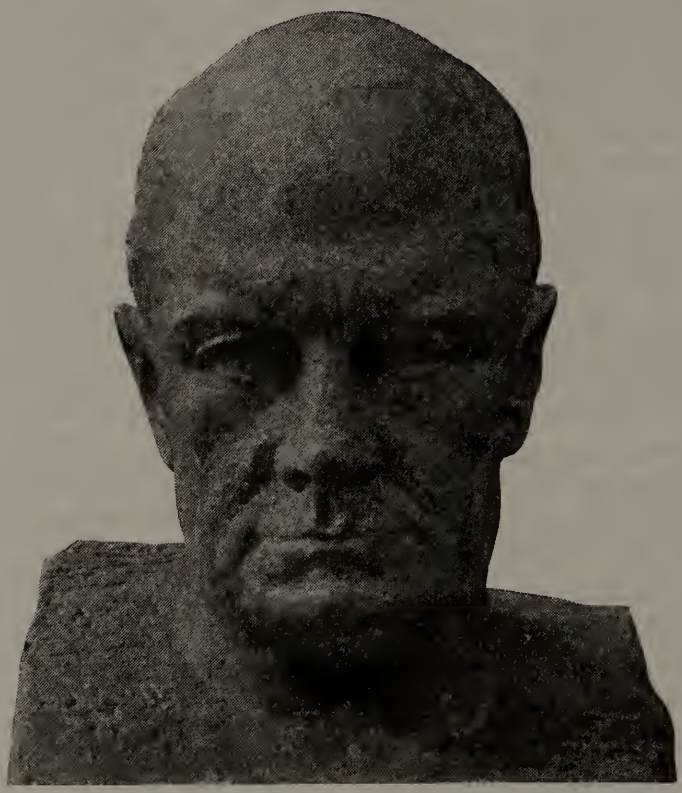
account of the latest chapter in the efforts of an artist and his government to come to an understanding.

"Encouraged by the success of the Fifth Symphony, Shostakovitch announced plans for a new symphony dedicated to the memory of Lenin. This was a difficult undertaking, in which the problem of ideological fidelity was all-important. Lenin was in no sense a music lover, and his musical predilections were indefinite. It was known only that Lenin was definitely opposed to what was loosely termed 'leftist art.' On the positive side, it was known that during the early days of the Revolution, he heard the pianist Dobrowen play Beethoven's 'Appassionata,' and liked it. The ideological influence of Beethoven has been strong in Soviet music at all times. Beethoven's earnestness of purpose, the epic dimensions of his music, his political independence, all these qualities were regarded as 'consonant' with Soviet philosophy. Shostakovitch's Fifth Symphony opens, significantly, with flashes of Beethovenian lightning. For his new symphony, Shostakovitch planned to take a leaf from Beethoven's Ninth, and use chorus and soloists. His 'Hymn of Joy' was to be a poem about Lenin by a Caucasian poet, which had an epical ring, and an imprint of authentic self-expression. But something must have gone seriously wrong, for when the Sixth Symphony was finally produced at the Moscow Festival, on December 3, 1939, it was sans chorus, sans Lenin, sans everything.

"Also, the universal approbation that greeted the Fifth Symphony was signally lacking at the performance of the Sixth. In the course of the Moscow Festival of November–December 1939, several major works were performed, among them three cantatas: Prokofieff's 'Alexander Nevsky,' arranged from his music to the film of the same name; Shaporin's 'On the Field of Kulikov,' and Koval's 'Emelian Pugatchov.' All these cantatas drew their inspiration from the incidents of the remote past of Russian history. Alexander Nevsky was the Russian leader who routed the Teutonic Knights at the bloody Ice Battle on the frozen Peipus Lake, on April 5, 1242. The film, with its emphasis on the ability of Russian armies to repel a Germanic invasion, was made before the conclusion of the German-Soviet pact of August 1939, but the production of the cantata on November 20, 1939, apparently was not considered as conflicting with the friendship clause of the pact. Shaporin's subject was the Russian victory over the Tartar chieftain Mamay in the year 1380. Koval selected the story of the rebel Emelian Pugatchov, executed by Catherine the Great on January 11, 1775. The cantatas of Prokofieff and Shaporin emphasized the national, and Koval's cantata, the historical and revolutionary elements. All three were extremely successful, and the press published long articles discussing their merits, while Shostakovitch's Symphony was barely reported at all. The technical analysis of the Symphony in the December 1939 issue of *Sovietskaya Musica* was definitely disparaging. The lesson was made fairly clear. What is needed in the year 1940 is the romanticization of Russia *circa* 1240, while Shostakovitch devotes his talents principally to satirizing Russia *circa* 1840. Will Shostakovitch be able to adapt his essentially satiric talent to the changed times? His entire future in Soviet Russia hinges on the answer."

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From the bust of JEAN SIBELIUS by NATALIE KOUSSEVITZKY

Jean Sibelius

Long before the twentieth century, Finland, as a subject of Imperial Russia, suffered interference in the administration of its own affairs. No one has felt this oppression more acutely than Jean Sibelius, born December 8, 1865, at Tavastehus. Swept up in the fervor of patriotism in 1899, his "Finlandia," Symphonic Poem, fired so much the imagination of the people that when it was played in certain parts of Russia, no patriotic title was permitted. Sibelius, from all reports, has survived the invasion of the winter of 1939–40. Extant forever are his two outstanding symphonies, both recorded by RCA Victor and the Boston Symphony Orchestra—the FIFTH and SECOND—both directed by the composer's most illustrious exponent, Serge Koussevitzky.

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SIBELIUS Symphony No. 6, *Op.* 104

I. Allegro molto moderato
II. Allegro moderato
III. Poco vivace
IV. Allegro molto

(Played without pause)

SIBELIUS Symphony No. 7 (in one movement), *Op.* 105

INTERMISSION

SIBELIUS Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. } Vivacissimo; Lento e suave
IV. } Finale: Allegro moderato

The music of these programmes is available at the 58th Street Library

SYMPHONY NO. 6, *Op.* 104

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The Sixth Symphony of Sibelius was completed in January, 1923, and first performed at a concert in Helsingfors on the 19th of February, the composer conducting. The first performance in the United States was given by the Philadelphia Orchestra, Leopold Stokowski conducting, April 23, 1926. The first performance in Boston was by the Boston Symphony Orchestra, February 28, 1930.

The Symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, harp and strings. It is dedicated to Dr. Wilhelm Stenhammer.*

The Sixth Symphony, less frequently performed than its fellows, has its champions among the special advocates of Sibelius. Constant Lambert has written in his "Music Ho!": "Although at present this fascinating study in half-tones, emotional and orchestral, is overshadowed by the grandeur of No. 5, I feel that future commentators may find its intimate quality more indicative of the true Sibelius, just as many of us feel that Beethoven's fourth and eighth symphonies are more *echt-Beethoven* than the popular odd-number symphonies."

Cecil Gray is particularly reminded by the Sixth Symphony of the famous remark of Sibelius that while contemporary composers were producing "musical cocktails" in great variety, he was offering the world "pure cold water." "It is, indeed," writes Mr. Gray, "the purest and coldest water that has yet flowed from the Sibelian fountain. As has already been suggested, the keynote of the work consists in a sense of serenity and poise, avoiding every kind of extreme, and this characteristic is found in every aspect of it. The composer does not make use of the lavish palette of the modern orchestra, but neither does he here restrict himself to the austere, classical orchestra of most of his symphonies, permitting himself the mild relaxation and luxury of a harp, which he had not employed since the First, and a bass clarinet, which he has not elsewhere employed at all in his symphonies. The colouring, in consequence, is neither opulent nor ascetic, neither bright nor sombre, but in intermediate tones, pearl greys and light browns, softly luminous. Similarly the tempos are neither conspicuously fast nor slow; pianissimos and fortissimos are rare; the full orchestra is hardly used at all in the whole work, but when it is, never for purposes of mere sonority.

"This suggestion of balance between extremes is further symboli-

* Composer, conductor and pianist of Stockholm (1871–1927).

cally reflected in the tonality of the first movement, which is ostensibly that of D minor, but with the B natural, giving the impression of hovering ambiguously between major and minor. This modal atmosphere, unusual in the music of Sibelius, which is almost invariably strongly tonal in character, can also be perceived in the other movements; it is a characteristic, indeed, which imparts an underlying spiritual unity to the whole four movements, just as the perpetually recurring interval of the augmented fourth does in the Fourth Symphony. On the other hand, there is not, so far as the present writer is aware, any instance in this work of a theme from one movement occurring, however, fleetingly, in another movement, although this all-pervasive modality might seem to suggest some kind of thematic interconnection at times."

The following searching analysis was made by Lawrence Gilman for the programmes of the Philadelphia Orchestra:

"The first movement begins (*Allegro moderato,* A minor, 2-2) with an introductory passage for strings alone, without basses, derived from a phrase which recalls Beethoven by its use of melodic intervals progressing in simple diatonic steps. A characteristic theme is outlined by the flutes, moving in thirds. There are subsidiary themes, likewise progressing by thirds, and diatonically, so that this device might almost be regarded as the hallmark of the symphony.

"The movement is dominated by a subject in eighth-notes that is heard from the first violins, divided in three parts, and playing *spiccato;* its melodic outline is closely akin to that of the earlier subject for the flutes. The orchestra plays with it ceaselessly for more than half a hundred measures, after which it merges into the flute theme, now joined at the octave by the 'cellos. The familiar thirds are everywhere — in the figures in thirty-second notes for the flutes, oboes and clarinets; in the violins and violas; in the ascending and descending scale passages for the 'cellos, *pizzicati.*

"Exuberant and sweeping *arpeggio* figures for the wood wind introduce a passage in C major in which the second violins and 'cellos (joined later by the violas) march up and down the scale, *pizzicati,* against octaves in contrary motion for the bassoons and flutes. A tremolo figure for the 'cellos and basses, rushing scales in unison and octaves for the wood wind and strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, *poco tranquillo.* The final effect is modal, with a suggestion of the first 'authentic' mode, the Dorian.

"The second movement (*Allegretto moderato,* 3-4) begins in a mood of poignant, melancholy sweetness, in the projection of which we encounter again the ubiquitous scales. The movement opens with a chord passage for flutes and bassoons in four-part harmony, at first in D minor, but gradually passing into the key of the movement in G minor. First violins, *divisi,* give the chief theme (*mp, espressivo*) accompanied by chords for the wood wind. The characteristic portion of this theme, a drop of a seventh, breaks the ascending scales which

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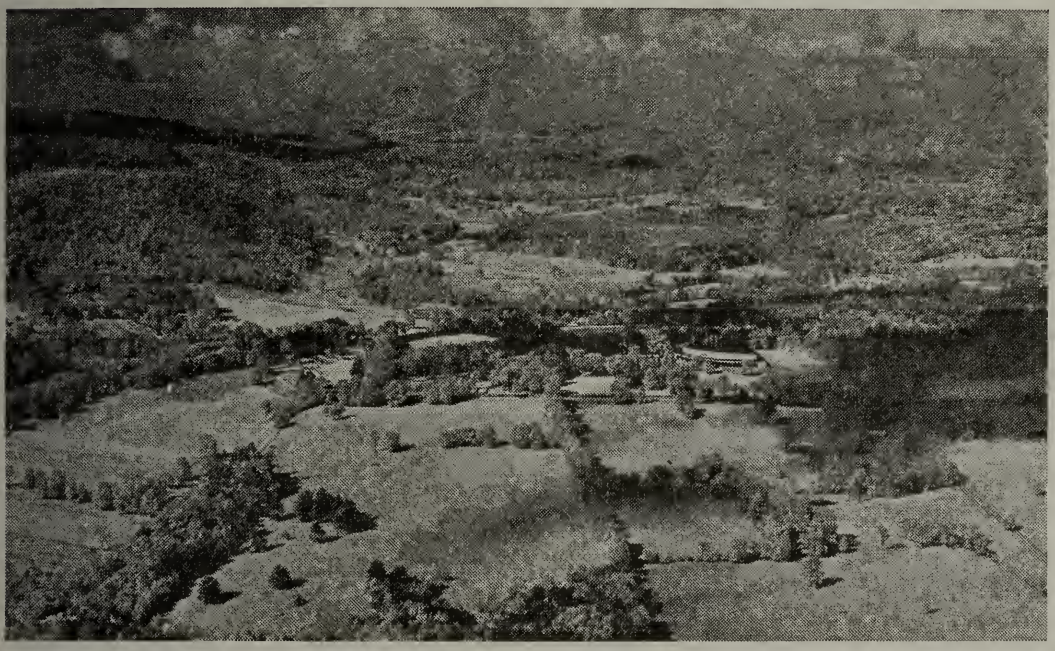
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follow it almost immediately, introduced by the violas. The chief theme is restated by the first violins, in fuller voice (*mf, dolce*), against the ascending scales in the other strings. The scales become more tumultuous, and introduce a broadly lyrical and expressive theme in B-flat major for the first violins and 'cellos in octaves, against a repeated chord accompaniment. But the earlier scale subject soon returns, and is followed by a passage, *poco con moto,* in which the strings play a tricksy figure in thirty-second notes harmonized at first in consecutive sevenths, with the wood wind adding an elfin discourse. There is an increase in sonority, and the movement ends with another quasi-ecclesiastical cadence, for harp, strings, and oboes.

"The characterizing feature of the Scherzo is the theme which opens it (*Poco vivace,* 6-8). This subject is chiefly rhythmical in its nature — a reiterated pattern of an eighth note followed by a sixteenth, announced by the violins over a chord of D minor sustained by trombones, horns, basses, and bass clarinet. There is a contrasting theme, of a gentler and more lyrical character, at first for wood wind in thirds (oboes, flutes, bassoons), then for the violins, which develops into a flowing sixteenth-note melody for the strings. The restless opening subject finally possesses the whole orchestra, there is a crescendo molto, a *sfz* chord of C-sharp minor for the brass, a final return of the flowing sixteenth-notes for the strings, *crescendo,* and an abrupt *fortissimo* close on the second theme, in thirds, for strings, wood, and brass.

"The Finale begins (*Allegro molto,* C major, 4-4), with a heroic subject proclaimed, *forte,* by the violins, wood wind, and two horns, and answered by a phrase of noble beauty scored for the lower strings, *divisi.* This is briefly developed, and then the mood changes to one of strongly contrasted agitation. A restless figure in sixteenth notes is heard in the strings, and the spirit of the music becomes increasingly perturbed, its texture increasingly chromatic — in contrast to the prevailingly diatonic character of the rest of the work. There is a *crescendo molto,* and a *fff* climax for the whole orchestra. A version of the first theme of the movement is sounded by the strings alone, and then the opening section is recalled in a paraphrase of greatly enriched harmonic and instrumental texture and heightened expressiveness. The coda (*Doppio più lento*) is an imposing summarization of the root idea of the symphony — the exaltation of the diatonic scale and the interval of the third. The work ends quietly, with a dying away of the strings and timpani in D minor."

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SYMPHONY NO. 7, *Op.* 105

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The symphony was first performed by the orchestra in Stockholm, Sibelius conducting, March 24, 1924, within the month of its completion. The first Helsingfors performance took place on April 25 of the same year, Kajanus conducting. The first performance in this country was by the Philadelphia Orchestra, Leopold Stokowski conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, April 21, 1933, March 8, 1935, March 19, 1937, and January 27, 1939.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings.

THE last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his authentic biographer, Sibelius has said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes one scorn, in a higher degree than formerly, solutions that come too easily, that follow the line of least resistance. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Fifth Symphony was begun in the first months of the world war, completed and performed in December, 1915. The composer revised it in 1916 and, after a performance, rewrote the entire score in late 1918 and 1919. Regretting perhaps the commitment of his score before it had met the final requirements of this most exacting of composers, Sibelius did not relinquish for performance his Sixth and Seventh symphonies until he had given years of careful thought to them. His letter of May 20, 1918, quoted by Karl Ekman, projects the Fifth Symphony in its second revision, and further symphonies as well — each of which he characterizes in a few words. The Seventh he calls "joy of life and vitality with *appassionato* passages. In 3 movements — the last an 'Hellenic rondo.' . . .

"By all this I see how my innermost self has changed since the days of the fourth symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."

And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March, 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica* — that was what I at first thought of calling my Seventh symphony in one movement."

Cecil Grey, unlike such writers as Ernest Newman or Aaron Copland, who note the resemblance to a symphonic poem, directly accepts the composer's title. He would seem justified in that Sibelius, not impelled by a dramatic or poetic image, has proceeded abstractly, and so found his form, his fine integration, his unmistakably symphonic development. Mr. Grey writes:

"Sibelius' Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject — a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost — the world of classical antiquity."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring.

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Friday Evening, February 14

Saturday Afternoon, February 15

Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition, but – what was far more important – he was feeling his strength in the symphonic form developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets – the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden – roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people – pastoral, timid, aspiring, insurrectionary. There are

no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down to political facts.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsinki in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had



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been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as 1890 Sibelius was drawn into a youthful circle in Helsinki, with whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsinki by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Sym-

phonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

The Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style – the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages – these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

~

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-

controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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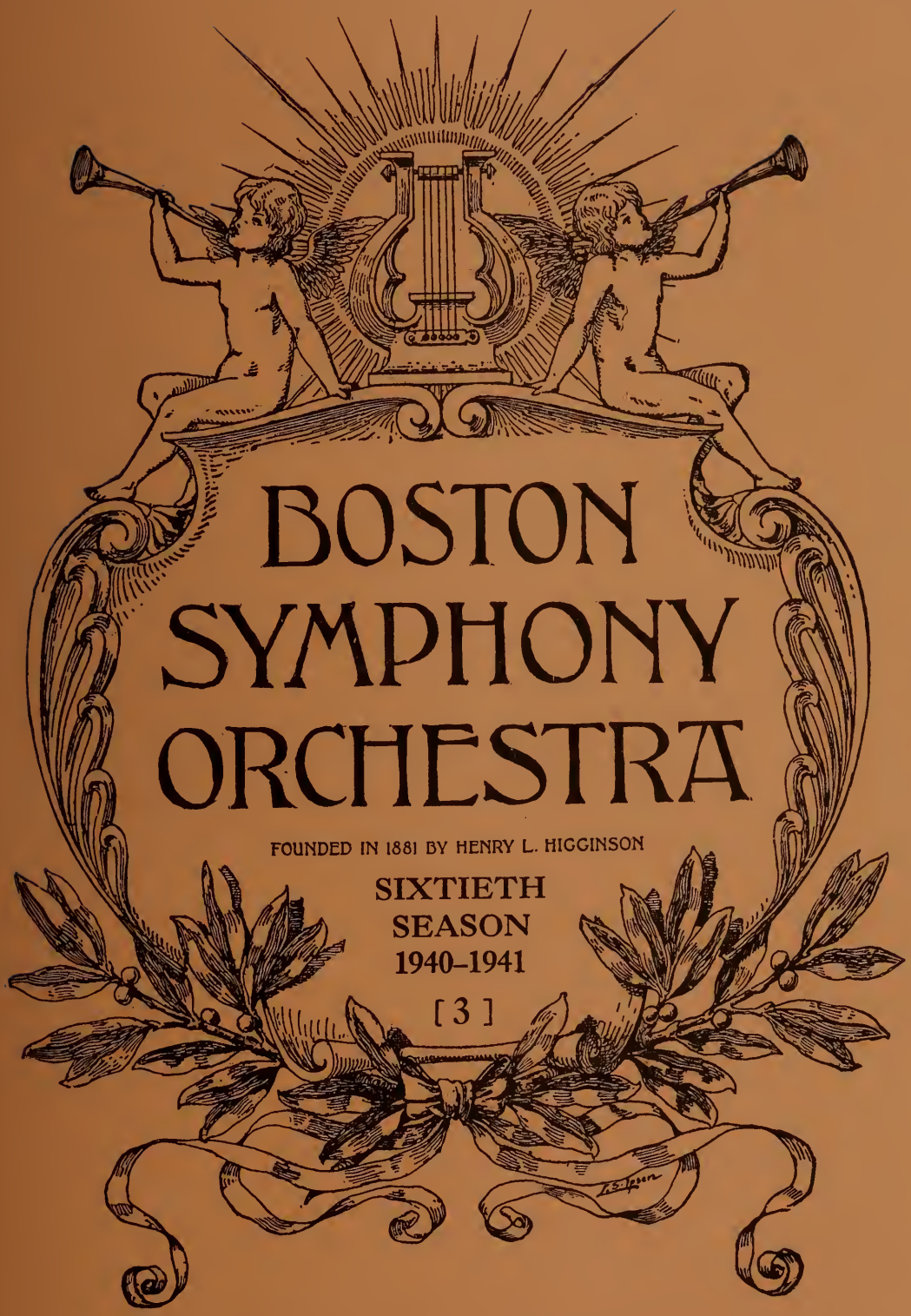
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Symphony No. 2 in D major Sibelius
Symphony No. 3 Harris
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in E minor Brahms
Symphony No. 4 in F minor Tchaikovsky
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with historical and descriptive notes by

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Programme

MOZART Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

STRAUSS "Also Sprach Zarathustra," Tone Poem, *Op.* 30
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RAVEL "Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces

I. Pavane de la Belle au Bois Dormant
(Pavane of Sleeping Beauty)
II. Petit Poucet
(Hop o' My Thumb)
III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodas)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
V. Le Jardin Féerique
(The Fairy Garden)

RAVEL "La Valse," Choreographic Poem

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SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936.

The score requires a string orchestra with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" certainly succeeded in maturing his style, making it more subtle and rounded, but it by no means follows that he had been a novice at eighteen — he was far from that. The symphonies which were being composed while Mozart was a boy and which were perforce his models, were still in process of becoming a complete and self-sufficient art form. One need hardly add that the youthful Mozart had lively listening as well as creative faculties. He was indeed fully abreast of the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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TONE POEM, "THUS SPAKE ZARATHUSTRA"
(FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester," was composed at Munich from February through August, in the year 1896. The first performance was at Frankfurt-am-Main, November 27 of that year. The composer conducted this and a performance at Cologne, on December 1. The tone poem was introduced in Berlin by Arthur Nikisch, November 30. The first American performances were given in Chicago, February 5, 1897 under the direction of Theodore Thomas. The first Boston performance was October 30, 1897, when Emil Paur was conductor of this Orchestra.

"Also sprach Zarathustra" is scored for three flutes and two piccolos, three oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and two tubas, timpani, bass drum, cymbals, triangle, glockenspiel, a low bell in E, two harps, organ and strings.

FRIEDRICH NIETZSCHE'S *"Also Sprach Zarathustra,"* which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as "dithyrambic and psalmodic" — certainly with more understanding than those early opponents of programme music who reproached Strauss with having set philosophy to music. Strauss' statement on the occasion of the first performance of the work at Frankfort-on-the-Main might still have been considered a large order: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

It can be said that Strauss' musical intent is clearer in his music than in the above protestation. Strauss found for his tone poems nothing more suitable and inspiring than the soul's adventure; its heroic struggle with the obstacles of this world; its experience of joys and passions; its final beatification. *"Tod und Verklärung"* and *"Ein "Heldenleben"* were compounded on this plan no more than *"Also Sprach Zarathustra."* The Zarathustra of Strauss, like that of Nietzsche, has tasted life lustily, full-bloodedly, searchingly. His aims are high; he embraces those quests which man has set as his goal — creeds, knowledge, love, the perception of beauty. He surpasses in his perception, and his weapon for surpassing is the pitiless testing of all that

may be weakly, half-hearted, confining, a denial of nature. It is a weapon of purification by rejection. That may be the quest of the "human race," but it is more plainly still the quest of the artist as creator in search of beauty; it becomes in part autobiographical, the record of his musical aspirations.

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian sere who is supposed to have lived about 1000 B. C. Beyond this, the two philosophers seem to have few points in common. The German one wrote of the real Zoroaster: "He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself — through truthfulness, the overcoming of the moralist through his opposite — through *me:* that is what the name Zarathustra means in my mouth."

The opening paragraph of Zarathustra's introductory speech is printed opposite the title-page on Strauss' score:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

The Tone Poem opens upon a low pedal on "C"; trumpets announce the basic motive, a rising C-G-C, which leads to impressive chords and finally to a mighty chord in C major by the entire orchestra, swelled by the organ. The music which follows, after a dramatic pause, is entitled *"Von den Hinterweltlern"* (Of the Back World Dwellers). The reference is religious, for the horns give out a

fragment of Gregorian Chant, over which the composer has inscribed *"Credo in unum Deum."* This ushers in a full-voiced music *"Mässig langsam mit Andacht."* The organ joins the orchestra, which swells with the divided strings into a luxuriant sonority. The ardent tones of Strauss seem almost to belie the philosopher's words of contempt for the Believers:

Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one.

Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren?

I surpassed myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me.*

Under the heading *"Von der Grossen Sehnsucht"* (Of the Great Yearning) the organ intones a *"Magnificat"* (the syllables again inscribed) while the melody becomes still more impassioned, accentuated by upward rushing string passages:

O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands!

And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob.

Thou likest better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto me.

O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!

"Von den Freuden und Leidenschaften" (Of Joys and Passions). There is a declamatory passage (*Leidenschaftlich*) characterized by a chromatic descending figure:

Once hadst thou passions, and called them evil. But now hast thou only thy virtues: they grew out of thy passions.

Thou implantedst thy highest aim into the heart of those passions: then became they thy virtues and joys.

And though thou wert of the race of the hot-tempered, or of the voluptuous, or of the fanatical, or the vindictive;

All thy passions in the end became virtues, and all thy devils angels. . . .

Lo! how each of thy virtues is covetous of the highest place; it wanteth thy

* Translations by Dr. Tille and Thomas Common.

whole spirit to be its herald, it wanteth thy whole power, in wrath, hatred, and love. . . .

Man is something that hath to be surpassed: and therefore shalt thou love thy virtues — for thou wilt succumb by them. . . .

The music broadens and subsides to a quieter but still emotional *"Grablied"* (Grave Song). The melody for the oboe derives from what has gone before:

Yonder is the island of graves, the silent isle; yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life. . . .

Resolving thus in my heart, did I sail o'er the sea. . . .

Oh, ye sights and scenes of my youth! Oh, all ye gleams of love, ye divine fleeting gleams! How could ye perish so soon for me! I think of you to-day as my dead ones. . . .

Still am I the richest and most to be envied — I, the lonesomest one! For I *have possessed* you, and ye possess me still. Tell me: to whom hath there ever fallen such rosy apples from the trees as have fallen unto me?

Still am I your love's heir and heritage, blooming to your memory with many-hued, wild-growing virtues, O ye dearest ones! . . .

Yea, something invulnerable, unburiable is with me, something that would rend rocks asunder: it is called *my Will.* Silently doth it proceed, and unchanged throughout the years. . . .

In thee still liveth also the unrealisedness of my youth; and as life and youth sittest thou here hopeful on the yellow ruins of graves.

Yea, thou art still for me the demolisher of all graves: Hail to thee, my Will! And only where there are graves are there resurrections.

Now we come to a slow section labeled *"Von der Wissenschaft"* (Of Science). There is a fugato in the low strings, the subject opening with the elementary rising C-G-C remembered from the trumpet in the Introduction, but in this subject shifting chromatically to include all twelve tones of the scale. The intellect, having thrust in an arbitrary voice, soon rises to the fiery, melodic freedom which prevades the whole score:

Your people would ye justify in their reverence: that called ye "Will to Truth," ye famous wise ones! . . .

Stiff-necked and artful, like the ass, have ye always been, as the advocates of the people. . . .

In all respects, however, ye make too familiar with the spirit; and out of wisdom have ye often made an alms-house and a hospital for bad poets.

Ye are not eagles: thus have ye never experienced the happiness of the alarm of the spirit. And he who is not a bird should not camp above abysses.

Ye seem to me lukewarm ones: but coldly floweth all deep knowledge. Ice-cold are the innermost wells of the spirit: a refreshment to hot hands and handlers.

Respectable do ye there stand, and stiff, and with straight backs, ye famous wise ones! — no strong wind or will impelleth you.

Have ye ne'er seen a sail crossing the sea, rounded and inflated, and trembling with the violence of the wind?

Like the sail trembling with the violence of the spirit, doth my wisdom cross the sea — my wild wisdom!

But ye servants of the people, ye famous wise ones — how *could* ye go with me! . . .

The section entitled *"Der Genesende"* (The Convalescent) is a further development of the fugued subject:

Zarathustra fell down as one dead, and remained long as one dead. When however he again came to himself, then was he pale and trembling, and remained lying; and for long he would neither eat nor drink. This condition continued for seven days; his animals, however, did not leave him day nor night, except that the eagle flew forth to fetch food. And what it fetched and foraged, it laid on Zarathustra's couch; so that Zarathustra at last lay among yellow and red berries, grapes, rosy apples, sweet-smelling herbage, and pine-cones. . . .

At last, after seven days, Zarathustra raised himself upon his couch, took a rosy apple in his hand, smelt it and found its smell pleasant. Then did his animals think the time had come to speak unto him. . . .

"And if thou wouldst now die, O Zarathustra, behold, we know also how thou wouldst then speak to thyself: — but thine animals beseech thee not to die yet!

'Now do I die and disappear,' wouldst thou say, 'and in a moment I am nothing. Souls are as mortal as bodies.

'But the plexus of causes returneth in which I am inter-twined — it will again create me! I myself pertain to the causes of the eternal return.

'I come again with this sun, with this earth, with this eagle, with this serpent — *not* to a new life, or a better life, or a similar life:

'I come again eternally to this identical and selfsame life, in its greatest and its smallest, to teach again the eternal return of all things —

'— To speak again the word of the great noontide of earth and man, to announce again to man the Superman. . . .' "

There is a climax with a long-held C major chord for the full orchestra with organ, and after an impressive silence the music makes another breath-taking ascent, then becomes poised upon an eery figure in the high flutes incessantly repeated. This leads to the rhythm, lilting but still unearthly, of the *"Tanzlied"* (The Dance Song).

One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: "Cease not to dance, ye sweet girls!

"I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles?

"He who is not afraid of my darkness findeth banks full of roses under my cypresses.

"And I think he will also find the tiny God whom girls like the best. Beside

the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance."

"Nachtwandlerlied" (The Song of the Night Wanderer).

Ye higher men, what think ye? Am I a soothsayer? Or a dreamer? Or a drunkard? Or a dream-reader? Or a midnight-bell?

Or a drop of dew? Or a fume and fragrance of eternity? Hear ye it not? Smell ye it not? Just now hath my world become perfect, midnight is also mid-day, —

Pain is also a joy, curse is also a blessing, night is also a sun, — go away! or ye will learn that a sage is also a fool.

Said ye ever Yea to one joy? O my friends, then said ye Yea also unto *all* woe. All things are enlinked, enlaced and enamoured, —

Wanted ye ever once to come twice; said ye ever: 'Thou pleasest me, happiness! Instant! Moment!' then wanted ye *all* to come back again!

All anew, all eternal, all enlinked, enlaced and enamoured, Oh, then did ye *love* the world, —

Ye eternal ones, ye love it eternally and for all time: and also unto woe do ye say: Hence! Go! but come back! *For joys all want — eternity!*

A bell struck loudly and repeated twelve times in all, gradually dying away, shortly brings the end of the Poem. The other-worldly atmosphere is retained to the last. The Poem ends *pianissimo* upon high thirds for the wood winds and strings in B major against a mysterious C major in the basses.

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"MA MÈRE L'OYE," 5 PIÈCES ENFANTINES

("Mother Goose," Five Children's Pieces)

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts,* in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor).

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

The French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in desperation at her constant, raucous chanting) published as "Songs for the Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance at the *Théâtre des Arts,* Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory *"Danse*

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."

rouet, et scène." Following the five tableaux there came, as an apotheosis, "*Le Jardin Féerique.*" The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. "*Hop o' my Thumb.*" Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. "*Laideronnette, Empress of the Pagodas.*" The French give the name "*pagode*" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "*laideron*" is any ugly young girl or young woman. There is this quotation from "*Serpentin Vert*" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The *pagodes* and *pagodines* began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, – the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. "*The Conversations of Beauty and the Beast.*" Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."

"Yes, I have, indeed, a kind heart; but I am a monster."

"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

"Beauty, will you be my wife?"

"No, Beast!"

"I die content since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden." Lent et grave,* C major, 3-4. The movement is based on the opening theme for strings.

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"LA VALSE," A Choreographic Poem

By Maurice Ravel

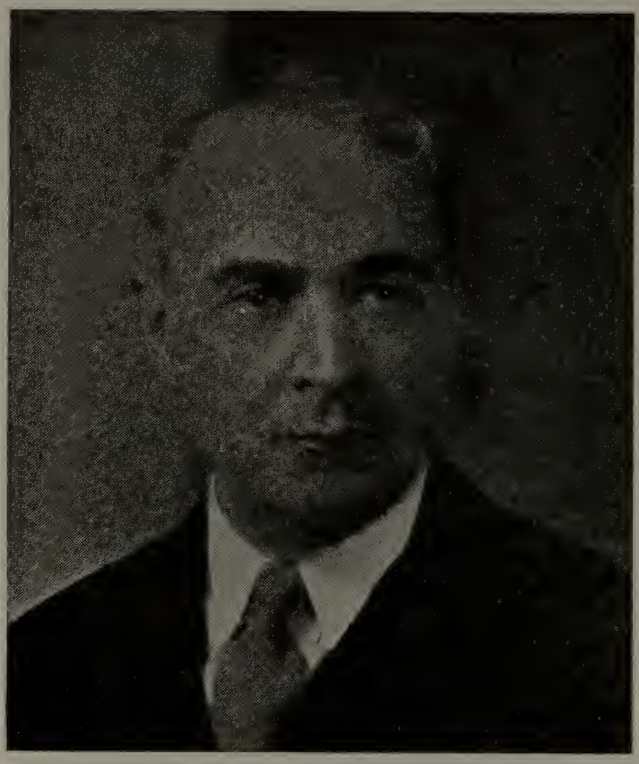
Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,* tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel based his *"poème choréographique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment

*Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."



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which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe.*

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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SATURDAY, FEBRUARY 15

Programme

BARBER.....Overture, "The School for Scandal," *Op.* 5

DEBUSSY Two Nocturnes

Nuages
Fêtes

HINDEMITH.....Concerto for Violoncello and Orchestra

I. Mässig schnell
II. Ruhig bewegt; Sehr lebhaft; Ruhig bewegt
III. Marsch: lebhaft

(*First performance in New York*)

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

SOLOIST
GREGOR PIATIGORSKY

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OVERTURE, "THE SCHOOL FOR SCANDAL"

By SAMUEL BARBER

Born at West Chester, Pa., March 9, 1910

Mr. Barber composed his Overture in 1932. It was first performed at the summer series of concerts of the Philadelphia Orchestra in Robin Hood Dell, August 30, 1933. The Overture has been performed by the New York Philharmonic Symphony Society, John Barbirolli conducting, March 30, 1938, and at the concerts of the Cleveland Orchestra, October 24, 1940, Artur Rodzinski conducting.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, bells, triangle, harp, celesta, and strings.

THE Overture, according to Arthur Loesser, programme annotator of the Cleveland Orchestra, "is said not to be intended as a prelude to an actual performance of Sheridan's famous comedy, but merely as a musical reflection of the play's spirit. Its sprightly character, coupled with its classical pattern, demonstrates its affinity for its original." Mr. Samuel Laciar supplied this description of the Overture for the initial Philadelphia performance:

"The Overture begins with a very rapid figure for the full orchestra, except trombones, followed by a lilting melody in 9-8 time in the first violins, which is developed somewhat by other instruments of the orchestra. A second figure in the piccolo and flutes then appears, a phrase which plays an important part later in the Overture. There is a change to a slightly slower tempo, and the second subject, a melodious tune, is played by the oboe, followed by a new figure in the first clarinet, with an accompaniment in the strings reminiscent of the oboe melody. This leads through the flutes and strings, the latter in very rapid figuration, back to the first subject and in the original tempo. The second theme, first announced by the oboe, now returns in the clarinets and violas and later in the first violins. There is a return of the triplet figure, and the Overture closes with a joyous rush in the full orchestra. The music is in keeping with the spirit of the Sheridan comedy, itself a great stage classic."

Samuel Barber grew up in an atmosphere of music: his mother is the sister of Louise Homer, the inestimable contralto. He began to take an interest in music as a child, was given piano lessons at the age of six, and at seven he made his first attempt at composition. He entered Curtis Institute of Music, Philadelphia, when he was thirteen where, among other subjects, he studied composition with Rosario Scalero, and singing with Emilio de Gogorza. He was awarded the Prix de Rome in 1935, and the Pulitzer prize for music for that and

the following year. There have been frequent performances of his music by the orchestras of the United States, and performances as well by the London Symphony Orchestra, the British Broadcasting Corporation Orchestra of London, and the Augusteo at Rome.

His orchestral works include, besides the Overture, "Music for a Scene from Shelley" (1933), his "Symphony in One Movement" (1936), an "Adagio for Strings" (1936), and "Essay for Orchestra" (1937). A concerto for violin recently completed is shortly to have a first performance. His chamber music includes a Serenade for String Quartet (1929), "Dover Beach," for Voice and String Quartet (1931); a String Quartet in B minor (1936); a 'Cello Sonata (1932), and three songs from James Joyce's "Chamber Music" (1936). He has also written "The Virgin Martyrs," for women's voices *a capella* (1935).

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in

the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

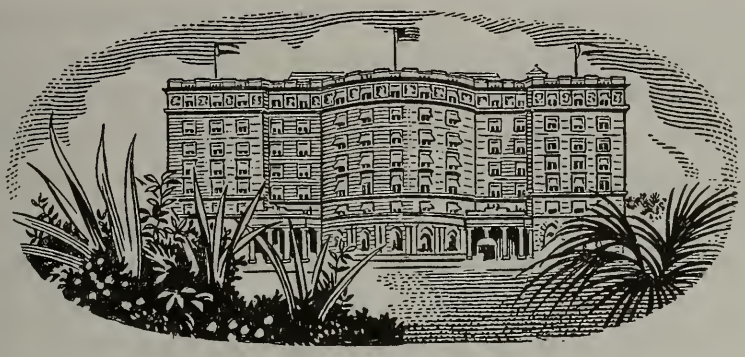
The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*



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Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's *"Louise,"* which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical,

and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript,* made a notable differentiation between them. Speaking of *"Nuages,"* he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of *'Fêtes.'* There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. *'Fêtes'* is a music for performance in the concert hall; whereas 'Clouds,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in 'Clouds' — only vistas and horizons."

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CONCERTO FOR VIOLONCELLO AND ORCHESTRA

By PAUL HINDEMITH

Born at Hanau, near Frankfort, Germany, November 16, 1895

The 'Cello Concerto of Paul Hindemith was composed last summer and is here played from manuscript. Each movement is inscribed "Lenox, Mass.," the first "June 30, 1940," the second "July 4th," the finale "September 9."*

The accompaniment requires two flutes, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, tympani, bass drum, side drum, cymbals, tambourine, celesta, Glockenspiel, triangle, and strings.

THE Concerto opens (*mässig schnell*) with bravura-like measures for the *tutti,* and these are followed by a rounded and graceful melody for the solo 'cello. The melody is taken up by the wood winds, and as the soloist repeats it, the introductory theme is set against this by the orchestra. Now the 'cello takes up this theme for the first time (unaccompanied). The themes undergo transformation in development, the soloist and *tutti* alternately providing an obbligato in triplets. As this development builds to a climax, the solo player is silent, but then enters with a long unaccompanied cadenza. The 'cellist, lightly accompanied, carries the movement to its conclusion.

The second movement (*ruhig bewegt*) begins with an extended melody for the violoncello to an accompaniment of pizzicato strings. The wood winds take up the melody. Suddenly the movement triples its pace to *"sehr lebhaft."* Again the orchestra alone is carried by the swift and lilting measures to a climax, whereupon the soloist takes up the swift triplets. A still more exciting point is reached by the orchestra in unison. Then the orchestra returns to the initial slow tempo while the soloist maintains the swift one, playing three measures to one in the orchestral score. Thus the wood winds carry a deliberate and sustained melody while the solo persists in the lively triplet figure. In the last fourteen measures the soloist falls into the slow tempo.

The *Finale* (*Marsch: Lebhaft*) utilizes the more varied percussion. The orchestra delivers and develops a march theme before the soloist enters with an obbligato figure, eventually, however, taking the melodic lead. The Trio is labelled *"nach einem alten Marsch."* The composer acknowledges a royal source — a march tune by Amalia,

* It will be remembered that Mr. Hindemith was upon the faculty of the Berkshire Music Center which held its first session at Tanglewood in Lenox, July 8 to August 18, 1940.

sister of Frederick the Great. Hindemith has altered the tune for his present purpose. The Trio is delivered *pianissimo* by the wind groups and subdued percussion; the Glockenspiel and celesta here making their only appearance. The soloist takes a subservient and muted part in the proceedings. As the first march is resumed, the orchestra and soloist speak with renewed brilliance.

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GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he played with the Boston Symphony Orchestra Schumann's Violoncello Concerto in A minor. On April 1, 1932, he played at the Haydn Memorial Concert of this orchestra, that composer's Violoncello Concerto in D major. On March 24, 1933, he played in Gaspar Cassadó's transcription of Mozart's Horn Concerto, and in the same concert took the solo part in Strauss' "Don Quixote." On February 22, 1935, he again appeared in Strauss' score, and also in the first performance of Berezowski's Concerto Lirico for Violoncello and Orchestra. On December 24, 1936, he played the concerto of Dvořák. On January 27, 1939, he played in the First Concerto of Saint-Saëns, and in Bloch's "Schelomo." On March 8, 1940, he played in "Don Quixote," and in Prokofieff's Violoncello Concerto.

SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Kalbeck was convinced that the symphony seriously threatened the reputation of Brahms. The composer cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuccessful efforts were made by the audience to obtain a repetition of the

third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin "Vossische Zeitung" (October 5, 1933) that the symphony "brought little applause." There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May, "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predecessors," took at once to the Fourth, and the critic Vogl smiled upon the finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native son, and the critic Josef Sittard of that city praised the symphony as

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"of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two

movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wise men of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange. since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived. not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

Quintet from *Die Meistersinger* or the finale of the "Jupiter" Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

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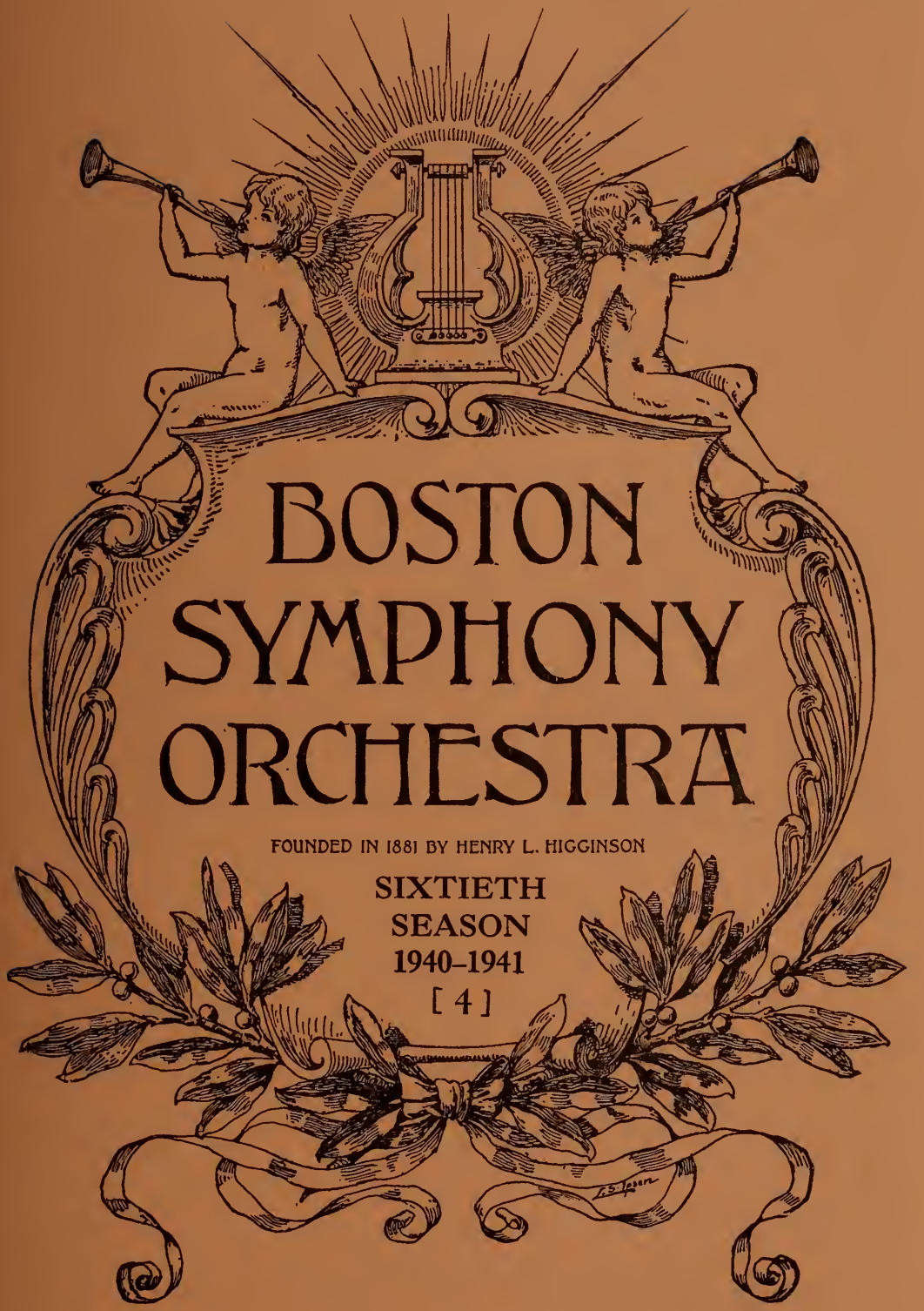
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[4]

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[Sixtieth Season, 1940–1941]

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Concert Bulletin of the Fourth Concert

THURSDAY EVENING, *March* 13

AND THE

Fourth Matinée

SATURDAY AFTERNOON, *March* 15

with historical and descriptive notes by

JOHN N. BURK

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THURSDAY, MARCH 13

Programme

MAHLER.....Symphony No. 9

I. Andante comodo
II. Im Tempo eines gemächlichen Ländlers
III. Rondo: Burleske
IV. Adagio

INTERMISSION

MOUSSORGSKY.....Prelude to "Khovanstchina"

LIADOV..... "Baba-Yaga," Tone Picture, After a Russian Folk Tale, *Op.* 56

RIMSKY-KORSAKOV.....Capriccio Espagnol, *Op.* 34

Alborada — Variations — Alborada — Scene and Gypsy Song — Fandango of the Asturias

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SYMPHONY NO. 9

By GUSTAV MAHLER

Born at Kalischt in Bohemia, on July 7 1860; died at Vienna on May 8, 1911

Mahler wrote the complete score of his Ninth Symphony in the summer of 1910, after sketches made in the previous year. The first performance took place in Vienna, June 26, 1912 (under Bruno Walter). The first performance in the United States was given by the Boston Symphony Orchestra under Serge Koussevitzky, October 16, 1931.

The orchestration calls for four flutes and piccolo, three oboes and English horn, three clarinets, E-flat clarinet and bass clarinet, four bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, triangle, tam-tam, chimes, Glockenspiel, snare drum, two harps, and strings. In the finale, the fourth bassoon, the third trumpet, and the second harp are omitted, and only the following percussion are used; timpani, bass drum, and cymbals.

LATE in 1907, Mahler came to America, where for three seasons (until within a year of his death) he conducted opera performances, and the Philharmonic concerts in New York. It was his intention to earn a sufficient fortune to retire from his strenuous and exhausting efforts of conducting, and to devote himself at leisure to the creative work which, through the career of this tireless musician, had been for the most part crowded into his summers. That retirement he never knew. In the summers of 1908 and 1909 respectively, returning to his native Austria, he composed *"Das Lied von der Erde"* and the Ninth Symphony. A Tenth Symphony, upon which he worked in 1909, remained an uncompleted fragment.

According to Bruno Walter and other of Mahler's acquaintances, the composer hesitated to give the number nine to a symphony, and called *"Das Lied von der Erde"* a song cycle instead. Beethoven's precedent of nine had never been exceeded. Bruckner had not lived to finish his Ninth, and Mahler did not live to finish a tenth.* Mahler, so Bruno Walter believes, hesitated even to show the score of his Ninth Symphony to the conductor. "He probably brought it back from Vienna in the spring of 1910, but I cannot recall having seen it at the time and it is likely that it came to me only after his death. Perhaps, too, he was prevented by superstitious awe from telling me of the fact that after all a ninth had come into existence. Up to that time, I had never noticed even a trace of superstition in his clear, strong spirit, and even on that occasion it turned out to be not that but an only-

* Glazounov, having written his English Symphony in 1907, refrained from a Ninth through the twenty-nine years that remained of his life. Nicolas Miaskovsky, having long since shattered the superstition, has completed his twenty-first symphony.

too-well-founded foreboding of the terrible consistency of the Parcæ."

Death, which had been a recurrent motive in his symphonies, even from the First, and in his *"Kindertotenlieder,"* became the dominating prepossession of the last three works. The death of his child, October 15, 1907, had saddened him, and he soon came to know that he had but a short time to live. Suffering from angina, which grew worse with the strain of conducting, his end is considered to have been hastened by his heavy schedule of concerts in 1909 and 1910. The last symphonies were as a triple farewell to life.* *"Das Lied von der Erde"* expressed a philosophy of pessimism and withdrawal from the world. The Ninth Symphony is even more markedly a dismissal of life. Through the sketches of the Tenth Symphony, which was to be in five movements, were such remarks as these: "Deathwork (foreboding)," and in the fourth movement: "The devil dances this with me; madness leaps at me, accursed. Destroy me that I may forget what I am; that I may cease to be — that I may forget!" And at the end of the movement: "Farewell, my play instruments, farewell!"

Mahler at different times expressed his desire to hear his new works once, justly performed. Mahler the creator was tremendously solicitous about his unpublished music — carried the manuscripts of his symphonies about with him in a trunk which he jealously guarded from possible loss. Once published and properly performed, his works no longer concerned him. He was not interested in their repetition. The last three symphonies were not performed in his lifetime. Bruno Walter, "anointed apostle" of Mahler, performed *"Das Lied von der Erde"* in Munich in November 1911, six months after its composer's death, and the Ninth in Vienna, in June, 1912. Two movements of the Tenth Symphony were performed by Franz Schalk at a Festival in Vienna, October 11, 1924.

In his Ninth Symphony, Mahler does not resort to the swollen forces he sometimes used. Paul Bekker,† in his analysis of the score, emphasizes Mahler's departure from the symphonic structure — the sonata form he had always adhered to. "Here there emerges an unprecedented, fantastic expression of power, without rule, improvisatory, yet bearing the marks of an inner law of its own. It is lacking in the dualism of themes, their significant interrelation, development in the expected ways. Yet a vastly thought structure is observable. There is

* "The Song of the Earth" was based upon a collection of Chinese Poems which Hans Bethge had put into verse under the title "The Chinese Flute." It is in six movements, each with a poem to be sung by tenor or contralto — "The Drinking Song of Earthly Woe," "Autumn Solitude," "Of Youth," "Of Beauty," "The Drunkard in Springtime," "Awaiting a Friend — The Farewell of a Friend." It was performed at these concerts December 7, 1928, December 6, 1930, and November 6, 1936.

† Paul Bekker: *"Gustav Mahler's Symphonien."*

a thematic basis which expands, converges, clashes, is revealed and again veiled. There is a noble melodic assertion and varied imagery. . . . He attains a new synthesis of old principles through the will of an inner spirit freshly released."

The Ninth takes its evolution naturally from *"Das Lied von der Erde."* Its prevalent mood is almost a continuation of the moving close of the previous work, the song of "Farewell" in which the poet finds peace at last in the mystery of eternity, the final word *"ewig"* floating darkly into silence. The Ninth Symphony begins with an *andante* and ends with an *adagio.* The two middle movements provide the contrast with a vigorous *"Ländler,"* and a mocking *Rondo-burleske.* This third movement brings the climax of sonority, but not of mood. The spell of the finale, curiously similar to the finale of *"Das Lied von der Erde,"* pervades the work and leaves its dominating impression.

The first two themes of the first movement, D major and D minor, align themselves in irreconcilable opposition. The macabre element is much in evidence, particularly where the composer makes a reference to the scherzo of the Fourth Symphony, which there was called *"Freund Hein spielt auf."* (Freund Hein was not an "evil, terrifying god, but a friendly leader, fiddling his flock into the hereafter.") Later he introduces ponderous funeral measures for trombones over a roll of the drums, which leads to a sort of funeral music, *"Wie ein schwerer Kondukt"* it is marked, with a refrain for the wood winds, interspersed with trumpet fanfares. The music subsides into a gentle elegy and a peaceful ending. "A silvery flageolet of the violoncellos and piccolos brings the final chord. It is fulfilled. From earthly subjection of strife and pain the spirit has found shelter, returned once more to happiness."

Of the Scherzo, Bekker writes: "As friend and redeemer, as gently lulling comforter, Death came in the first movement. As demon he rules over the two middle movements, Scherzo and Rondo. Not now as in the Fourth Symphony, in the mediævally mummified form of 'Freund Hein' with his Death's fiddle. This time he exorcises the powers of darkness, bids them dance to his tune. The dance-images of earlier works return. Similar sonorities, kindred rhythms, sometimes in plausible form, sometimes grotesquely distorted. But all of this, overcast with a spirit of gruesome irony, appears as if happy thoughts, seen reflected in a prophetic crystal, have become reversed and distorted. A garish parody of life, clothed in mockery, striving to rejoice, but fearing instead. Dances with limbs never swinging free, but always fettered. A prodigious Demon of rhythm holds sway, and is master of its mood.

"'Rondo Burleske,' wrote Mahler over this third movement. . . .

This movement is also a backward glance upon life, with its indomitable activity, in which the song of creation is but an undercurrent to the always renewing changes of surging power. The artist mocks himself in a mockery which gives voice to the feelings of all those whose home is not in this world and its errors, who yearn for other shores. A movement of burning scorn. He who has accepted this world reeling in its boundless course, who has loved it with all its ties — and still loves it — in time, facing death, he has found it vain. So Mahler turns once more to his tragic tonality of A minor, which he had used in the second movement of the Fifth, in the Sixth, in the 'Drinking Song of the Sorrow of the Earth.' " The movement traverses a chorale, intoned by the horns and trombones, and there is a consolatory melody for the violins before the final chords "where the storm, finding no further opposition, releases a ferocious bolt which seems to cleave the world with its sharp dissonance. The trombones and trumpets peal their closing chord of the triumph of negation.

"Was this life? Senseless confusion, with painful premonitions of a higher world forced down into the fury of aimless struggle? To groan in deepest agony, to turn from the apparition of this world, to seek after another life, after an existence without stress and drive of will. The violins soar slowly, and with heavy accent — a profound, a beatific adagio lifts its voice. Again, as it was at the close of the Third Symphony, there are measures of a godlike love. But it is the love, not of a budding and flowering nature, but of a nature dying. D major, key of life's fulfillment, gives way to D-flat, key of sublimity. The mighty Pan appears no longer as creator, but as god of release. Becoming is transformed into ceasing. Death is the godlike love; its majesty possessing the string-choir in full songfulness. The melody is placid, yet wrought with the highest intensity of feeling. It is no song of mourning, but a noble affirmation, the unfolding of a final vision." It is melody unadorned, tenuous, almost static, yet its spell completely pervades the scene as the strings fade upon their last harmony into silence. No longer torn by inner conflict and furious questioning, the spirit finds its final chord of peace and consummation."

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"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Moussorgsky wrote the larger part of the opera *"Khovanstchina"* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The orchestration of the Prelude calls for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam, and strings.

"KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovanstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of

musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

When in 1872 Moussorgsky took up the subject of this struggle between the old and new Russia of the seventeenth century, he had reached the fullest ardor of his creative forces. His *"Boris Godounov,"* completed the year before, was in process of revision and in prospect of early performance. *"Boris"* had necessitated historical research, and *"Khovánstchina"* involved considerably more. But the subject was immensely congenial to him, and when his critical and scholarly friend, Vladimir Stassov, proposed to him this particular episode in his country's laborious growth, Modest soon became completely absorbed. Historical works, religious documents relating to the schism in the church at the time, and the self-immolation of the fanatical "Old Believers" who died rather than see a line of their holy writ altered, the musical modes of the sect (the *Raskolniki),* all this data became to him a matter of great moment.

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"BABA-YAGA," Tone Picture, After a Russian Folk Tale, *Op.* 56

By Anatol Constantinovich Liadov

Born at St. Petersburg, May 10, 1855; died on August 28, 1914

"Baba-Yaga" was published in 1905 ("The Enchanted Lake" in 1909). "Baba-Yaga" was first performed by this Orchestra January 7, 1911. Pierre Monteux put both pieces on a Boston Symphony programme, February 10, 1922, together with the same composer's "Kikimora," a Folk Fairy-Tale for Orchestra, *Op.* 63. The three pieces were performed at these concerts under Dr. Koussevitzky's direction, February 27, 1925; "The Enchanted Lake" and "Kikimora" May 1, 1936.

"Baba-Yaga" is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, three trombones and tuba, timpani, xylophone, bass drum and cymbals, and strings. The score is dedicated to Vladimir Stassov.

"Baba-Yaga," like *"Kikimora,"** is full of pictorial associations to any Russian. Baba-Yaga is the female witch of Russian fairy tales. A line from Alexander Afanasiev's "Russian Folk Tales" is quoted in the score: "Baba-Yaga went down into the court and whistled – and there stood before her a mortar, pestle, and broom. Baba-Yaga seated herself in the mortar and set forth, speeding herself with the pestle, sweeping away all traces of her flight with her broom. Soon the woods were astir, the trees crackling, the leaves rustling." This was Baba-Yaga's invariable method of travel. She lived in a hut which stood on four fowls' legs and would turn around at command. The *Izba,* sometimes a mansion, was surrounded by a fence of human bones, relics of many meals. Skulls served for fence posts, and these skulls had real eyes which would glow to give illumination at night. The name Yaga (*"Baba"* is familiar for "woman" or "peasant woman") has led to indeterminate speculation on the part of philologists and demonologists. Afanasiev traces it to the Sanskrit *"Ahi"* – the word for snake. Shchepkin (in "Russian Folklore") brings forward the word *"yagat"* meaning "to brawl," a word still found in Siberia. This would be plausible, for the witch is always depicted as scolding noisily. Others put forward *"yest"* – the Russian verb "to eat," for Baba-Yaga was always ravenous for the tender flesh of children.

Baba-Yaga often had designs upon the daughter of some cruel stepmother who sent her to the witch's *Izba* in the secret hope that she would be devoured and thus disposed of. The young heroine was usually aided by a cat, a dog, a tree, which in gratitude for her kindness would give her a charm to match the evil powers of the opponent. The intended victim would escape at the critical moment and "Bony Shanks" would immediately be after her in her mortar. About to be overtaken, the child would throw down a brush which would become an impenetrable forest, or a towel which would become a broad river. Sometimes heroes attacked Baba-Yaga in her *Izba,* seizing the pestle with which she belabored them or hanging her by one foot and severing the cord so that she dropped into an abyss. It was her habit to cut strips of flesh from a hero, but sometimes she was content to petrify him. On one occasion she told a hero to pull a hair from his head, tie three knots into it and blow upon it. He pretended ignorance and asked her to show him how. Lacking wit, she thus worked the evil spell upon herself and turned to stone. He put her into her mortar and threatened to pulverize her until she agreed to restore his comrades whom she had petrified.

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* W. R. S. Ralston, in "The Songs of the Russian People," says that *Kikimora*, or *Shishimora* (the French *"cauchemar"*), is the Russian word for the incubus associated with nightmare. "The first half of the word," says Afanasiev, "is probably the same as the provincial expression *'shish'*: *'Domovoy,'* demon, etc. The second half means the same as the German *'mar'* or our 'mare' in nightmare. In Serbia, Montenegro, Bohemia, and Poland the word answering to *'mora'* means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night. The *Kikimora* are generally understood to be the souls of girls who have died unchristened, or who have been cursed by their parents and so have passed under the power of evil spirits."

Liadov as a young man became closely associated with the nationalist group of five at that time when they were growing estranged from Balakirev on account of his domineering ways. When Belaiev, patron and benevolent publisher, became the center of their orbit, Liadov was with them constantly, attending their musical evenings, whereat his latest work, with those of the rest, would be played over. His brilliant talents were accepted by them, and in the joint compositions of which they were so fond, such as the "Paraphrases" (Tati-Tati" Variations), or the Quartet on the theme B-La-F (in deference to Belaiev), the initials "A. L." took a prominent place. When there was a matter of orchestral filling-in to be done on a posthumous score of Glinka, the tangled sketches of Borodin, or Moussorgsky, Rimsky-Korsakov, always the first ministrant in such matters, called the skill of Liadov to his aid.

The friendship of Rimsky-Korsakov and Liadov was long-enduring and cemented by such projects as these. They were long associated as co-professors in the Petersburg Conservatory. When in 1908 Liadov, with others, resigned from the Conservatory in protest against the ejection of Rimsky-Korsakov, this act of loyalty might well have troubled the conscience of the older composer, on account of an episode connected with their first association. It went back to the season of 1875–76, when Liadov, a youth of twenty, became known to Rimsky-Korsakov (who was only eleven years older) as a pupil in his classes. Rimsky-Korsakov makes a confession in his memoirs. Liadov was "incredibly lazy," and ceased coming to the classes altogether. The young man and his classmate, G. O. Dütsch, were expelled for their "laziness." "Soon after their expulsion," wrote Rimsky-Korsakov, "the youngsters came to my house, with the promise that they meant to work, asking me at the same time to intercede for their readmission to the Conservatory. I was immovable and refused point blank. The question is, whence had such inhuman regard for forms overmastered me? Or was it the result of my contrapuntal studies, just as excesses of commandeering were the result of my military-naval school training? I do not know; but to this day, bureaucratic fits of this nature occasionally overtake me. Of course, Liadov and Dütsch should have been immediately readmitted, like the prodigal sons that they were; and the fatted calf should have been killed for them. For, indeed, Dütsch was very capable and Liadov was talented past telling. But I did not do it. The only consolation, possibly, is that everything is for the best in this world of ours — both Dütsch and Liadov became my friends subsequently."

Rimsky-Korsakov attributes the laziness of Liadov to his background and his early training — or lack of it. Liadov grew up with music

about him. His grandfather had been a musician; his father, Konstantin Nikolaievitch, was conductor at the Russian Opera. His uncles were a ballet-conductor, choral trainer and 'cellist, respectively, and their careers were in the theatre. "The brilliant gifts of Anatole's father," wrote Rimsky-Korsakov, "were stifled in continuous reveling and carousing. He frittered away his activity as composer on mere nothings, composing dance music and pieces to order." The same trait of composing short pieces or of leaving longer ones half finished is discernible in the son. Rimsky-Korsakov continues: "Of Anatole's mother I know nothing; she had long departed this world, when I first came to know him. Anatole and his sister V. K. (subsequently wife of Sariotti, a singer of the Russian Opera) had been left to grow up as best they might. Their father, deep in his carousing and his liaison with the singer L., was never at home and never laid eyes on his children for weeks at a stretch. Though he drew a good salary, he very often left his children without a copper, so that they had to borrow money occasionally from the servants, to escape starvation. Of formal education and instruction there could be no question at all. On the other hand, however, Anatole had unrestricted access behind the scenes of the Mariinski Theatre, where one and all, from the leading singer to the last lamp-lighter, spoiled him as the conductor's son. At rehearsals, he larked in the wings and clambered all over the boxes. . . . He, the pet of the opera-troupe, the pet who frequently had nothing to eat at home, was irresistibly drawn by the operatic stage. Glinka he loved and knew by heart. *'Rognieda'* and *'Judith'* delighted him. On the stage he appeared in processions and crowds, and later, when he had come home, he mimed a Ruslan or Farlaff before the mirror. Of singers, chorus, and orchestra he had heard enough and more than enough, Amid such surroundings his boyhood had passed, without supervision and without system."

Liadov managed to lay substantial musical foundations for himself at the Conservatory, largely because Johansen, his teacher in theory, drove him to his work with a "tight rein," and his sister would, at his own request, withhold his dinner from him until his fugue or other assignment was completed. Although expelled, he took his diploma by means of a cantata — "a really fine piece of work," according to Rimsky-Korsakov. "How easy it all was for him! Where did he draw his experience from? Indeed, he was most talented, and so clever, too! His 'Scene,' performed at the graduation exercises of 1878, caused general delight; Stassov, for his part, made a great to-do about it."

Liadov became one of the faculty at the Conservatory in 1878. In 1894 he was appointed conductor of the Russian Symphony Concerts there, a position held also in other years by Rimsky-Korsakov and

Glazounov. Liadov composed various short pieces for orchestra: a scherzo, a *Scena* — "The Inn," a Mazurka, *"Valse Badinage," Ballade,* Polonaise, a suite "To Maeterlinck." His "From the Apocalypse" was performed at the Boston Symphony concerts, October 23, 1925, his "Eight Russian Folk Songs for Orchestra," January 27, 1928. There are several choral pieces, a setting for chorus and orchestra of the last scene from Schiller's "Bride of Messina," shorter choral works with piano accompaniment. There are numerous songs and piano pieces (the "Music Box" was arranged for a wood wind group by the composer). Liadov made considerable research in the literature of folk song, acting at the request of his government.

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"SPANISH CAPRICCIO"

By NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

The *"Capriccio Espagnol,"* composed in the summer of 1887, had its first performance at the "Russian Symphony Concerts" in St. Petersburg, November 12 of the same year — the composer conducting. It was performed at a popular concert under the direction of Anton Seidl, at Brighton Beach, New York, in the summer of 1891. The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 15, 1908.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, triangle, tambourine, castanets, harp and strings.

THE "Spanish Capriccio" is grouped by Rimsky-Korsakov with his "Scheherazade" and the Overture, "The Russian Easter," as belonging to "a period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions show a considerable falling off in the use of contrapuntal devices, which is noticeable after *'Snyegourochka.'* The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

It was in the summer of 1887, at a rented villa on a lake shore of the Looga canton, that the Capriccio was written. The summer was principally occupied by the very sizable task of filling out a complete orchestration of "Prince Igor." Borodin had died in the previous winter, and his colleague was fulfilling his usual rôle of rounding out the opera scores of others into performable shape. A long and assiduous summer was not enough to complete this considerable labor. "In the middle of the summer," writes Rimsky-Korsakov, "this work was interrupted: I composed the Spanish Capriccio from the sketches of my projected virtuoso violin fantasy on Spanish themes. According to my plans, the Capriccio was to glitter with dazzling orchestral color and, manifestly, I had not been wrong."

The composer relates, in "My Musical Life" of the first performance which he conducted in St. Petersburg:

"At the first rehearsal, the first movement (A-major, in 2-4) had hardly been finished when the whole orchestra began to applaud. Similar applause followed all the other parts wherever the pauses permitted. I asked the orchestra for the privilege of dedicating the composition to them. General delight was the answer. The Capriccio went without difficulties and sounded brilliant. At the concert itself it was played with a perfection and enthusiasm the like of which it never possessed subsequently, even when led by Nikisch himself. Despite its length the composition called forth an insistent encore."

The popularity of the concert piece was a foregone conclusion. But the composer is careful to correct a certain misapprehension as to its real nature. Tchaikovsky had written him: "I must add that your Spanish Capriccio is a *colossal masterpiece of instrumentation*" (underscored by Tchaikovsky), "and you may regard yourself as the greatest master of the present day." Rimsky-Korsakov rightly protests, in his autobiography:

"The opinion formed by both critics and the public, that the Capriccio is a *magnificently orchestrated piece* — is wrong. The Capriccio is a brilliant *composition* for the orchestra. The change of

timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multi-form orchestral effects. All in all, the Capriccio is undoubtedly a purely external piece, but vividly brilliant for all that. It was a little less successful in its third section (Alborada, in B-flat major), where the brasses somewhat drown the melodic designs of the wood winds; but this is very easy to remedy, if the conductor will pay attention to it and moderate the indications of the shades of force in the brass-instruments by replacing the *fortissimo* with a simple *forte.*"

The composer directs that there be no pauses between the movements.

1. "Alborada" (*Vivo e strepitoso*). The alborada (French – *aubade*) is defined as a morning serenade. Two themes, given by the full orchestra, are repeated by the solo clarinet; there is a cadenza for the solo violin, ending *pianissimo.*

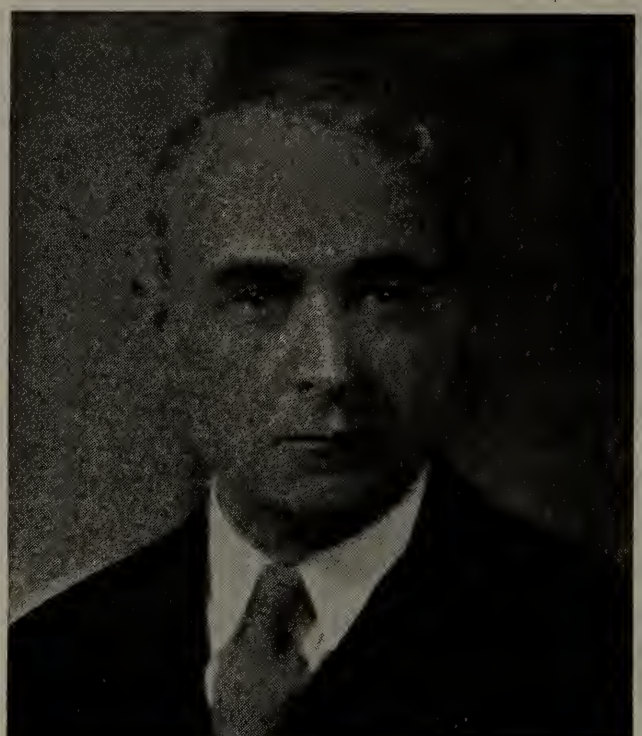
2. Variations (*Andante con moto*). The theme, stated by the horn over string arpeggios, has five variations.

3. Alborada. The opening movement is repeated, but transposed from A major to B-flat, and with a different orchestration. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

4. Scene and Gypsy Song. *Allegro,* D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The drum-roll continues, now *ppp.* The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the Finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings. The pace grows more and more furious, and leads into the Finale.



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5. Fandango of the Asturias. The chief theme is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins. There is a variation for solo violin. The chief theme in a modified version is given to bassoons and violoncellos. The clarinet has a solo with fandango accompaniment, and the dance grows always wilder, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, *vivo*." There is a short closing Presto.

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Programme

MOZART.....“Eine Kleine Nachtmusik,” Serenade for String Orchestra (Koechel No. 525)

I. Allegro
II. Romanza
III. Menuetto: Allegretto
IV. Rondo: Allegro

BEREZOWSKY.....Symphony No. 3, *Op.* 21

I. Adagio; Allegro con fuoco
II. Allegro
III. Lento; maestoso

INTERMISSION

BERLIOZ.....Fantastic Symphony, *Op.* 14A

I. Dreams, Passions
Largo: Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. A Witches' Sabbath
Larghetto: Allegro

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"EINE KLEINE NACHTMUSIK," Serenade for String Orchestra (K. 525)

By Wolfgang Amadeus Mozart

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Mozart's contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. *Divertimenti,* cassations, serenades, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gaieties some of his truly precious and undying musical thoughts.

Mozart's serenades or *divertimenti* are usually scored for strings with winds, or completely for wind instruments. They were mostly written for Salzburg; after 1782, no more were forthcoming. Mozart's light music for Viennese consumption seems to have consisted of German and contra-dances, and minuets. *"Eine Kleine Nachtmusik"* is an exception in that it was written for strings alone and for performance in Vienna. The score was dated by Mozart as of August 10, 1787, which puts it in the important year of *"Don Giovanni"* and the two fine string quintets in C major and G minor. It was undoubtedly composed for some special occasion. The wealthier families of Vienna frequently kept musicians for their more elaborate entertainments, and the Emperor Joseph liked to have music played during those meals which he held in the imperial pleasure gardens. Hostelries of the better class also retained groups of musicians for *"Harmoniemusik"* with which their guests were entertained at table. Mozart's specific purpose for his *"Eine Kleine Nachtmusik,"* as he himself labeled it, is not known. Otto Jahn listed it among the string quartets, with doubtful justification, since the bass part, marked *"violoncello e contrabasso,"* as well as the conception in general, indicates a larger group. "A short serenade," Jahn calls it, "an easy, precisely worked out occasional piece."

With Mozart. the term "divertimento" and "cassation" were apparently interchangeable. He strung together brief movements of various sorts, often using folk-like themes aimed to capture the popular taste. The "serenade" is certainly little different, except that it tends to fall into the pattern of a march-like opening, a minuet, a slow movement, a second minuet, and a swift finale. *"Eine Kleine Nachtmusik"* originally had, according to Mozart's own catalogue of his works, an additional minuet between the first movement and the *Romanze.* Having lost this, it falls into the four-movement scheme of a symphony or quartet in miniature.

A serenade of Mozart was not, like the *Ständchen,* intended for performance under a window in honor of the person who dwelt therein, but it was played at night, and often in the open air.* The way in which serenades came into Mozart's life is illustrated by the following letter which he wrote to his father from Vienna (November 3, 1781):

"I must apologize for not writing by the last post. It fell just on my birthday (October 31), and the early part of the day was given to my devotions. Afterwards, when I should have written, a shower of congratulations came and prevented me. At twelve o'clock I drove to the Leopoldstadt, to the Baroness Waldstädten, where I spent the day. At eleven o'clock at night I was greeted by a serenade for two clarinets, two horns, and two bassoons, of my own composition. I had composed it on St. Theresa's day (October 15) for the sister of Frau von Hickl (the portrait-painter's wife), and it was then performed for the first time. The six gentlemen who execute such pieces are poor fellows, but they play very well together, especially the first clarinet and the two horns. The chief reason I wrote it was to let Herr von Strack (who goes there daily) hear something of mine, and on this account I made it rather serious. It was very much admired. It was played in three different places on St. Theresa's night. When people had had enough of it in one place they went to another, and got paid over again."

* Mozart referred to one of his serenades in a letter to his father as *"Nacht Musique."* His *"Notturno,"* for four orchestras divided, echo fashion (1776, K. 286), is in three movements, the finale evidently missing.

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SYMPHONY NO. 3, *Op.* 21

By NICOLAI BEREZOWSKY

Born at St. Petersburg, May 17, 1900

This symphony was completed in 1936, and first performed by the Rochester Philharmonic Orchestra, José Iturbi conductor, January 21, 1937 (the performance was broadcast). It was first performed by the Boston Symphony Orchestra March 19, 1937, the composer conducting.

The orchestration includes two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, side drum, cymbals, triangle, tam-tam, and strings.

THE Symphony was composed during 1935 and 1936. The first movement was written in this country, the remainder in Vienna and at Vevey, on Lake Geneva. The score is dedicated to Dr. Oscar Schloss.

The introduction of the third symphony (*adagio* 3-4, *dolce espressivo*) has no thematic connection with the main body of the first movement (*allegro con fuoco* 2-4). The principal theme is announced in unison by the strings, *staccato* and *fortissimo*. The second theme appears after seventy bars, in the first violins. After the development and recapitulation, the coda brings the movement to a *fortissimo* close.

The principal theme of the second movement (*allegro* 3-4) enters after fifteen introductory bars. It is waltz-like in character, and is first heard from the wood winds. The movement is in three sections, the recapitulation being extended in the manner of a development.

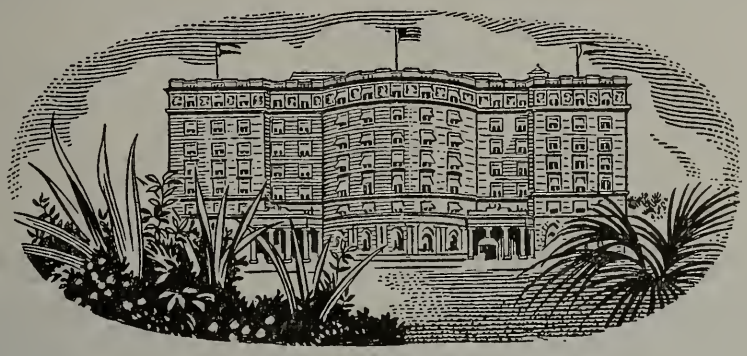
The third movement (*lento* 3-4) discloses its theme in the violas over a figured bass. The movement consists of a series of variations, with an organ point in the middle of the movement. The sonorous conclusion, *maestoso,* is only twelve bars in length.

The composer is also known to symphony audiences in Boston by his Violin Concerto, in which he appeared as soloist when it was performed on Friday and Saturday, December 4–5, 1931. His Second Symphony had its first performance in the Friday and Saturday series, February 16–17, 1934. His *"Concerto Lirico"* for Violoncello and Orchestra was performed February 22, 1935, with Gregor Piatigorsky as soloist. His Toccata, Variations and Finale for String Quartet and Orchestra had its first performance by this orchestra, October 21, 1938, the Coolidge Quartet assisting. Mr. Berezowsky conducted his First Symphony at a Monday evening concert of this orchestra on March 16, 1931.

Nicolai Berezowsky, showing striking musical talent as a child, entered the Imperial Chapel at St. Petersburg when he was eight years old. There he studied with Klimov.* Resisting his father's choice of

* Michael Georgievitch Klimov, a pupil of Rimsky-Korsakov and Tcherepnin at the St. Petersburg Conservatory, became principal conductor of the Imperial Chapel in 1913. Later, when conductor of the Leningrad State Orchestra, he also reassembled his old choir for a European tour in 1928.

(Continued on page 26)



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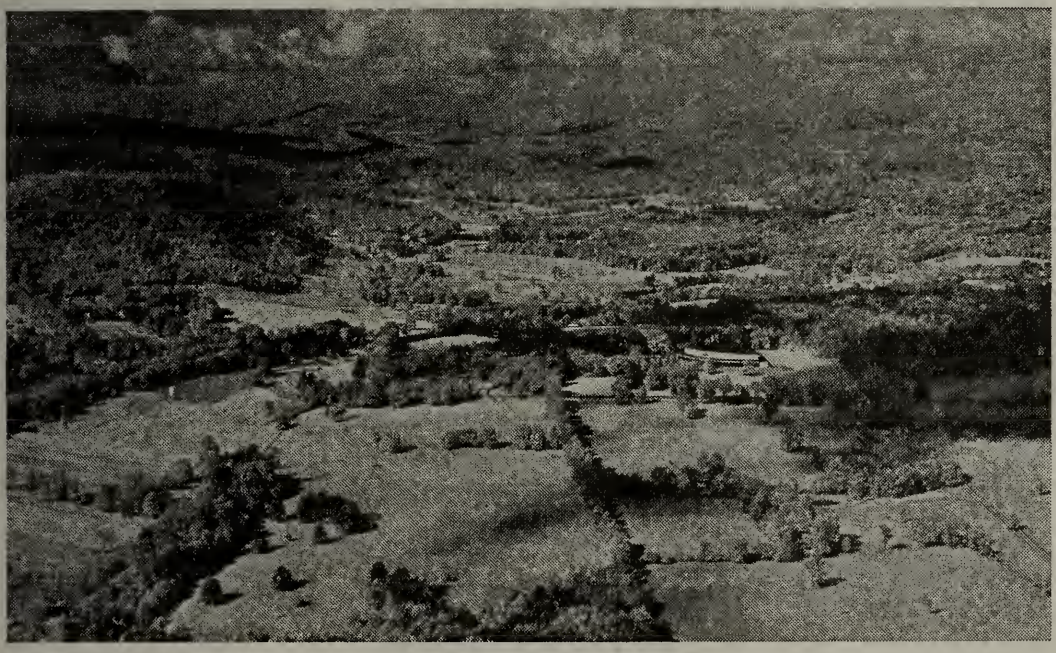
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a military career for him, the young man pursued his study of the violin, notably under Robert Pollak of Vienna, in whose string quartet he played. In 1918 he was appointed professor at the conservatory of Saratoff, in eastern Russia, on the Volga. He joined the Moscow Opera Orchestra (1920–21).

In 1922, he came to this country, studying in the Juilliard Graduate School — violin with Paul Kochanski, and composition with Rubin Goldmark. In 1923 he joined the New York Philharmonic Orchestra as leader of the second violins. He was first violinist of the League of Composers String Quartet, and subsequently became a member of the Coolidge String Quartet of the Library of Congress in Washington. He is associated with the Columbia Broadcasting System in New York.

In addition to the three symphonies, and the Violin and Violoncello Concertos mentioned above, Berezowsky has composed for orchestra a Sinfonietta, Hebrew Suite, and Fantasia for Two Pianos. His chamber music includes three string quartets, two wood-wind quintets, two string sextets and a sextet for strings with clarinet and piano, a piano sonata, *"Poème"* (for eleven instruments), and Duo for Viola and Clarinet. He has written a single choral work — a Cantata on Dryden's "Hymn to Saint Cecilia."

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, included two works: "The Fantastic Symphony" and "Lélio; or, The Return to Life," a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons,* two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, chimes, two harps, and strings.

The score is dedicated to Nicholas I of Russia.

NO DESCRIPTION of the composer of the "Fantastic Symphony," no account of the first fortunes of the piece will ever approach in vividness his letters of the time, and the narrative found in his own memoirs. The following is a sample passage from one of many equally

unrestrained letters to his friend Humbert Ferrand – this one written February 6, 1830:

"I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

The object of his love, by turn divine and "infernal," was of course Harriet (Henrietta) Smithson, the statuesque and "golden-voiced" Shakespearean actress from Ireland. He had not met Miss Smithson – knew her as yet only by the pathos of her Ophelia or Juliet, conveyed to him in a language entirely strange as he shivered with frenzy at his place in the stalls. The "Fantastic Symphony" was Berlioz's declaration of passion for the lovely tragedian. It was by its performance that he convinced her of his sincerity and finally won her as his wife.

"M. Berlioz was madly in love with this woman for three years," wrote Julien Tiersot, "and it is to this passion that we owe the savage symphony that we hear today." It is possible to demur that there might still have been a "Fantastic Symphony," or something very like it, without Harriet Smithson, just as there might still have been a "Tristan and Isolde," if Mathilde Wesendonck had never entered the life of Richard Wagner. One may believe that Berlioz's state of mind and heart could have found fuel elsewhere if the Irish beauty had never crossed the English channel; when she returned to London the flame raged with equal ferocity over Camille Moke, and the symphony progressed without abatement.* The actress, or that composite of Ophelia and Juliet which in 1830 dominated his fervid imagination, was indisputably the center of the vortex of his feelings as the score took its shape. The music became the mirror of the unreined speculations of the artist, as he paced boulevards and quays through sleepless nights, was racked by emotional storms which he himself had worked up. He allowed himself to be carried away by waking nightmares of *macabre* imaginings.

The image of his beloved one is expressed in a constantly recurring melody, an *"idée fixe"* as he called it, an obsessing idea which is almost

*Hippeau has tried to build a case that Berlioz's vengeful feelings in the "Fantastic" were really prompted by the inconstant Camille. Tiersot assembles the evidence of dates to disprove him.

a pathological "fixation," persisting in the music as in the artist's thoughts, becoming by turn impassioned, beatific, remote, ignoble, according to the nature of the changing scene.

The following programme was published in the score:

PROGRAMME

Of the Symphony

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I

Dreams, Passions

He first recalls that uneasiness of soul, that *vague des passions,* those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II

A Ball

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III

Scene in the Fields

One summer evening in the country he hears two shepherds playing a *ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV

March to the Scaffold

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V

Walpurgisnight's Dream

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Irae.* Witches' dance. The witches' dance and the *Dies Irae* together.

The originality of the "Fantastic Symphony" lay not in its programme: unbridled, Hoffmannesque fantasy was the order of the day in France, though Berlioz worked up a fever some degrees above that of Hugo or Chateaubriand. He led the pace in his craze for Shake-

speare and for Harriet Smithson — but he was by no means alone in his enthusiasm. The English Bard had become the topic of every salon, and so had his fair purveyor from Ireland. It was the theatrical idol of Paris upon whom the unknown student boldly set his heart. But that quality in Berlioz which set him above his fellows was a burning power directly to transfer his emotions into music, suffusing it completely with his mood, his *"vagues des passions,"* his melancholy of solitude.

When Berlioz composed his "immense symphony," as he called it, with an eye to startling Parisian audiences, and to impressing Miss Smithson herself with the depth and enormity of his feelings, he had reason for content in having achieved a score truly monstrous for its time. For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the "Pastoral Symphony" and "Leonore" Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *"Der Freischütz"* — musical cold shivers which Berlioz had heard at the Opéra and absorbed with every fibre in his being. Wagner was still an obscure student of seventeen with all of his achievement still ahead of him. Liszt was not to

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invent the "symphonic poem" for nearly twenty years, and the line of programme music was to owe much to its precursor of two decades. This piece of bold and vivid coloring, descriptive music in the fullest sense, finding its own form with clarity and precision of detail, was the first important, the first lasting effort of a youth of twenty-five, aspirant of the *Prix de Rome,* a little-trained and intractable student, looked down upon with cold disfavor for the most part by the officialdom, the musical grammarians of the *Conservatoire.* He had contrived some performances of his early attempts and attracted some attention, but those performances were notorious, and put him in bad odor with all musical "right thinking." When the "Fantastic" was performed at the Conservatory, November 19, 1830, Cherubini, the venerable director who according to Berlioz did his best to prevent it, pointedly stayed outside, and when asked afterwards whether he had heard it, answered sourly: *"Ze n'ai pas besoin d'aller savoir comment il né faut pas faire."*

"It was immediately after my first effort at setting 'Faust,' " * wrote Berlioz in his memoirs, "and while I was yet strongly under the influence of Goethe's poem, that I wrote my *'Symphonie Fantastique.'* Some portions cost me great labor, while others were composed with incredible ease. For instance, I labored for three weeks over the *Adagio (Scène aux Champs),* which always affects the public so keenly — and myself too, for that matter — and two or three times gave it up as hopeless. *'La Marche au Supplice,'* on the other hand, was written in one night. Still, I kept on adding finishing touches to both numbers, and to the whole work for several years." It is not strictly true that he wrote his Symphony in a single burst of inspiration. The *"idée fixe,"* the long-breathed melody of the romantic lover which is developed or reverted to in each movement, may be found almost bar for bar with little variation in the cantata *"Herminie"* with which he took the second prize in the *Académie des Beaux-Arts* competition in the same year. It can be traced back to his twelfth year when he "fell in love, desperately, hopelessly" with Estelle Debœuf, the girl of eighteen at St. André whose beautiful "pink shoes" completed his captivation. Hurt and mortified when his evident infatuation only caused smiles of amusement, the boy of the precocious heart poured his melancholy, his *"mal d'isolement,"* into a melody as a setting for Florian's *"Estelle et Némorin."* The song was destroyed and, as he believed, lost,† but he remembered it when he composed the "Fantastic Symphony." "No, time itself is powerless — no after-loves can blot out the first," wrote

*Berlioz's reference is to the "Eight Scenes from Faust" which he composed in 1828, and, gaining no attention for it, set aside until sixteen years later. He then incorporated the separate numbers into the continuous narrative of his cantata, "The Damnation of Faust."

† The song has survived in a copy which was made at the time.

Berlioz, and the same can be said of his first vivid musical impulses. "When I began to write my *'Symphonie Fantastique,'* in 1829, the melody came back to me, and, as it seemed to express the overwhelming grief of a young heart in the pangs of a hopeless passion, I welcomed it. It is the air for the first violins at the opening of the ***largo*** in the first part of the work — *Rêveries, Passions;* I put it in just as it was." The "March to the Scaffold," if Tiersot's theory is correct, was none other than a *"Marche des gardes"* which Berlioz wrote in 1826 for the unperformed opera *"Les Francs Jugues."* He added the melody of the *idée fixe* in a few bars inserted at the end. The students of Berlioz further suppose that the waltz measures may have first come to his mind as a sketch for "Faust"; that the final orgy, the "Witches' Sabbat," may have first taken shape as a *"Walpurgisnacht"* for a projected "Faust" ballet at the *Opéra.* The Symphony, as such, underwent rewriting and retouching long after the perfervid months when Berlioz's infatuation for the Irish Ophelia was at its crest. In other words, it is far more than a specific record of his love for Henrietta Smithson. The sceptical might call it a thrifty garnering of unused fragments — an exhibition of careful husbandry. They might go further and say that he stretched the plausibilities beyond all reason in incorporating a waltz, a march, an orgy into a symphony of romantic passion. Adolphe Boschot, whose biography adds penetrating understanding to scholarship, points out that it possesses a true unity over and above its disparate elements and its preposterous story, a unity by virtue of the passion which filled the *"jeune romantique"* in this particular period, burned with a constant flame, and fired his imagination to a frenzy which had like musical consequences, whether the object of the moment was Estelle, Henrietta, or the bewitching Camille Moke. "In every part this work bears so aptly the character of 1830, it is so precisely the musical reflection of the sensibility of the Berlioz of the epoch (and also it contains so much of his youth) that, studying it, one does not look for perfection. To tell the truth, it is born, it comes to life as of the spring of 1830."

M. Boschot points out that Berlioz finally abandoned his printed programme, allowing the bare titles to suffice. The question thus resolves itself to the ultimate and inevitable basis of music as such. As music, the symphony must stand for final judgment, and as music freed from the prejudices which literary extravagances usually breed, it can best survive the tests of balance and continence, integration of style, perfection of workmanship. Robert Schumann's defense of the Symphony made a tactical advance upon a general prejudice against its verbal explanations by approaching it purely as a piece of musical structure, establishing its fundamental soundness as a symphony be-

fore so much as mentioning its labels. The Symphony has never had a more tactful apologia than this one by the constant friend of untrammelled fantasy. Writing perhaps for the benefit of those German pedants who disapproved of "signboards" in music, he pointed out in effect that the score needs no interlineal programme, for it weaves its own fantasy with inescapable forcefulness. With remarkable discernment, considering that he had seen it only in piano score, Schumann lays his finger upon the essential virtues of the music: "If, as M. Fétis declares,* not even Berlioz's best friends dare break a lance for him in regard to melody, then I must be counted among his enemies. . . . His melodies are distinguished by such intensity of almost every tone, that like some old folk-songs they will scarcely bear a harmonic accompaniment, and even seem to lose in fulness of tone when accompanied. . . . His melodies are not to be listened to with the ears alone, else they will pass by misunderstood by those who do not know how to sing them in their hearts; but for those who do, they possess a meaning that seems to grow deeper the more often they are heard."

*Berlioz had brought the eternal enmity of this influential French critic upon his head by denouncing him in the very text of his "*Lélio*," declaimed publicly while Fétis sat in his box.

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Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 8 in F major Beethoven
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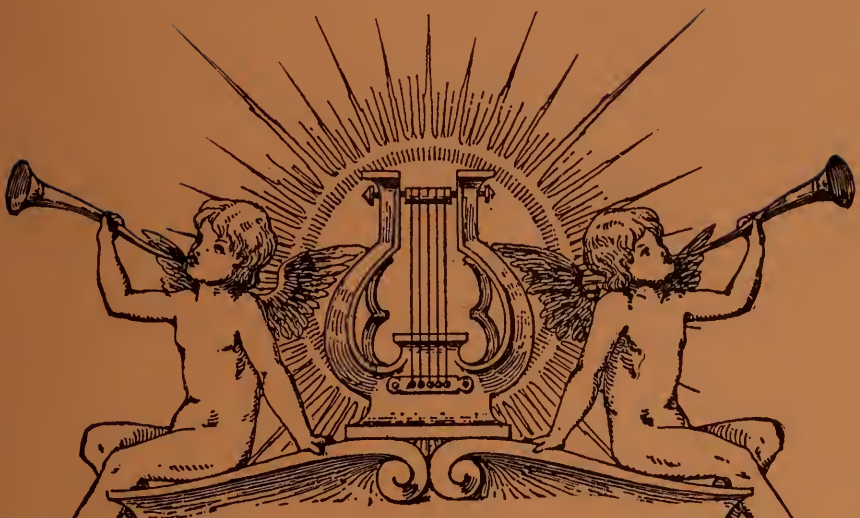
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[5]

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Saturday Afternoon, April 5

Boston Symphony Orchestra

[Sixtieth Season, 1940–1941]

SERGE KOUSSEVITZKY, *Conductor*

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AND THE

Fifth Matinée

SATURDAY AFTERNOON, *April* 5

with historical and descriptive notes by

John N. Burk

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PRELUDE AND FUGUE IN C MAJOR FOR ORGAN
(Bach-Gesellschaft No. 17)

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

(Transcribed for Wind Orchestra by SERGE KOUSSEVITZKY)

The transcription is scored for two flutes and piccolo, two oboes, two English horns, two clarinets in B-flat, clarinet in E-flat, and bass clarinet, three bassoons and contra-bassoon, four horns, two trumpets, and three trombones.

The transcription was made in the summer of 1936 in Val-Mont, Switzerland.

THIS Prelude and Fugue is attributed without question to Bach's Leipzig years.* "The power and vastness of design," writes Albert Schweitzer of the Leipzig Preludes and Fugues, "give the works an air of grandeur that is very different from the dramatic restlessness of Buxtehude and Frescobaldi. The old German organ style thus receives its final transfiguration in the symphonic works of Bach's old age." Schweitzer writes of the F major Toccata and this C major Prelude in particular: "There is a return to the virtuoso style, now, however, raised to a higher dignity and simplicity. In each case, a single idea is worked out in complete accordance with its own nature." He further remarks, "Time is needed before one can feel at home in the quiet world of the B minor and C major fugues. It is not less certain that only by degrees do we find our footing in the majestic monotony of the F major Toccata and the C major Prelude."

The Prelude, in 9-8 rhythm, begins with an ascending C major scale, the E and G repeated. This even-flowing figure suggests (in notation and in similarity of style) the opening instrumental introduction and chorus of the Cantata, No. 65, *"Sie werden aus Saba alle kommen."* This was a Cantata for the Epiphany, written about ten years previously. The Prelude moves fluently along the lines of the common chord, with a sort of pastoral placidity.

The Fugue, in five voices, is built on a subject so brief that one bar will hold it. As with such pithy subjects, also found in the Well-Tempered Clavichord, Bach weaves tightly, bringing the various fugal devices into play, overlapping or combining them, yet without loss of simple line and easy flow.† The skill of the Great Weaver repays expert study, but as usual does not require it. The opening notes of

* The Bach Gesellschaft edition publishes the organ preludes and fugues in three sets of six. There are three in C major of which this one, numbered seventeen, is sometimes referred to as the "Great" C major Prelude and Fugue. No. 1 begins with a brilliant subject in the pedal; No. 15 also opens in the pedal. The earliest manuscript of No. 17 is inscribed *"Praeludium pro Organo Pedal per Johann Sebast. Bach."*

† The Fugue is seventy-two bars in length.

the Fugue coincide with a familiar phrase which Wagner gave his *Meistersinger* in their March at the opening of his Prelude. The phrase, identical in the two composers, is nothing more than a brief note-group, but behind the accident there is the bond of tonality and of manifold manipulation. One could go still further and say that each composer was allowing his mood and his invention to settle back into the confident solidity, the middle-class simplicity of his people, wherein he was proud to acknowledge his roots. Bach's devices are cumulative. The figure is much repeated, presently inverted. The pedal does not enter until twenty-four bars before the end. At that point, under the full play of inversion and stretto, the pedal broadly sets the subject in augmentation and then in augmented inversion. One recalls how Wagner achieved a cumulative effect in his Prelude to *"Die Meistersinger"* by contrapuntal combination. The voices move serenely to their last cadence over an extended tonic pedal point.

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"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It was performed at the Boston Symphony concerts October 15, 1937. It is said to be an independent score, rather than a selection.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is as good as unknown in this country, having been shown briefly in New York under another title. However, a description of the subject has been obtained from Russian sources by Nicolas Slonimsky: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers,

fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow –
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh –

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

The suite was performed at a Lamoureux concert in Paris, February 20, 1937, the composer conducting, and likewise figured in the

opening programme of the International Modern Music Festival in Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

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A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER GOETHE):

I — FAUST. II — GRETCHEN. III — MEPHISTOPHELES

By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886

Completed in 1854, "A Faust Symphony" had its first performance (with the choral finale) in a festival at the Grand Ducal Theater in Weimar, September 5, 1857.

The Symphony, published in 1861, was performed (without chorus) in New York, May 23, 1863, Carl Bergmann conducting. Theodore Thomas brought the "Gretchen" movement to Boston, October 14, 1870. The whole Symphony was first played here December 17, 1880, by the Philharmonic Orchestra, Bernard Listemann conducting. The first performance by the Boston Symphony Orchestra was given without the choral finale March 22, 1894. There was a performance with the choral finale March 10, 1899. There have been subsequent performances April 12, 1906 (without chorus); April 15, 1910; January 1 and April 2, 1915; December 22, 1916; March 9, 1917, March 9, 1923 (Harvard Glee Club, Arthur Hackett, tenor); February 19, 1926 (Cecilia Society, Charles Stratton, tenor); March 18, 1932 (Harvard Glee Club, Rulon Robison, tenor); October 23, 1936 (Harvard Glee Club, Rulon Robison, tenor); March 28, 1941 (Harvard Glee Club, John Priebe, tenor).

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, harp, and strings. The organ is introduced to support the male chorus at the conclusion.

ACCORDING to Lina Ramann, Liszt conceived the idea for a Faust Symphony of his own on hearing Berlioz's "Damnation of Faust," which was produced in Paris in 1846. At any rate, it was not until 1853 and 1854 that he worked upon the score. He wrote of its completion to Anton Rubinstein (from Weimar), October 19, 1854, and to Wasielewski in December, that he intended to have the nine Symphonic Poems then written printed and performed "before I set Faust going, which may not be for another year." But the publication was delayed for several years. In 1857, he wrote the alternate ending, with chorus, and in this guise the piece had its first performance in Weimar, when Liszt conducted. Many dignitaries were present — also many of Liszt's staunch friends, whose loyal enthusiasm was insufficient to counterbalance numerous expressions of sharp critical disapproval. The Symphony had its second public performance at Weimar, August 6, 1861, and was produced at Leipzig, March 11, 1862, Bülow conducting with both understanding and care. Yet the carping did not cease.*

And to his friend Brendel on August 29: "To judge from his [Pohl's] essay, the tenor solo at the end of the Faust Symphony caused less offence in Leipzig (it was the stumbling-block in the Weimar performance, so much so that influential and well-disposed friends have urgently advised me to strike out the solo and chorus and to end the Symphony with the C major common chord of the orchestra). It was really my intention at first to have the whole Chorus Mysticus sung *invisibly* — which, however, would be possible only at performances given in theatres, by having the curtain lowered. Besides which, I felt doubtful whether the sound would not have thus become too indistinct."

Liszt very evidently felt the sting of persistent opposition to his orchestral works. He consoled himself with the attitude that one need only wait — his music would outlast its critics. "We must not give *certain gentlemen,*" he wrote to L. A. Zellner (April 6, 1858), "any occasion to imagine that I concern myself about them more than is really the case. 'Faust' and 'Dante' can quietly wait for the understanding that is their due. . . . Under existing circumstances it is wise

* Liszt vented his feelings to Brendel (July 12, 1862) in a parody of the final chorus:

"Das Abgeschmackteste	"The most insipid
Hier ward es gescheckt,	Here was tasted;
Das Allvertrackteste	In queerest nonsense
Hier ward es bezweckt —"	Here all was wasted."

and suitable for me 'to strive with earnest consistency for my high aim, regardless of adverse circumstances and small-minded people.' "

Unfortunately for the due recognition which Liszt patiently awaited, general attention was withdrawn from the orchestral Liszt in his advancing years by the mounting excitement over his friend Richard Wagner.

"A symphony — in three character Pictures," Liszt called his score. The term "symphony" is of course freely used, for the work has no more than a vague semblance of classical structure. It is possible to find an exposition, a "free fantasia," and a restatement in the first movement; the second section has traits of a slow movement, and the third has a decided scherzo flavor. But there is no proper finale. The conclusion, particularly in the purely instrumental form in which it was first cast, is in no sense a movement in itself. Its later choral version is but a setting in unison of a single verse with chord accompaniment.

Liszt did indeed develop his themes, and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven. Liszt wrote that "in programme music the returns, alternations, modifications and modulations of motives are conditioned by their relation to a poetic idea," that "one theme does not link up with another in accordance with formal relationships," and that "all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the [literary] subject." It is not hard to apply these observations to the "Faust" Symphony. Liszt was obviously close to Goethe, close to each of the three characters, which stand forth in musical definition. And their interrelation is no less subtly wrought in the musical score than in the legend itself, whereby the symphony attains an impressive unity, and no less naturally attains its form as a dramatic narrative.

It has been said that each section may be looked upon as a symphonic poem self-sufficient. Yet the "Faust" section, in the light of what is to follow, is clearly anticipatory. Faust is roundly delineated, but only that he may be modified, exalted, derided, in the pages to come. The Mephistopheles section would be pointless without what has gone before. It is no more than a transformation of the "Faust" themes to Satanic ends. "Gretchen" has been performed as a separate entity.* Yet heard in this way, the ultra-naïve melody could gain but a small part of its intended effect as in the complete score it falls placidly upon the ear after the grandiloquent and strutting pages of

* Liszt once commended (surprisingly) an arrangement of this section for pianoforte and harmonium (Letter to Dr. Friedrich Stade, December 11, 1880).

Faust which precede; before the outbursts of Mephistophelian glee that break in ruthlessly upon its conclusion. Liszt never made better use of his canny sense of contrast.

The section entitled "Faust" offers five themes which can be segregated for purposes of category, but which are yet allied in character and much transformed in the setting forth. The theme which opens the work suggests Faust brooding in his study. At the fifth bar, the introduction discloses a theme characterized by the seventh interval, as the former theme is based upon augmented fifths. The oboe sings it, and seems to imply that the grave philosopher is not an unlikely subject for romance. This theme in its later development seems to portray Faust the lover, consumed with longing, which in the Gretchen movement reaches passionate realization. In its later development it plays an extremely important part in all three movements, undergoes many astonishing transformations. It is to carry the "love scene" of the slow movement to its highest emotional point, and in the last to be fiendishly dissected, bandied about, prodigiously fugued.

FAUST

The slow introductory measures of "Faust" lead into an allegro impetuoso, where a satanic shadow might already be discerned lurking behind the arras. The bassoon, darkly intoning the principal theme of the romantic Faust, gives way to an agitated chromatic theme, which is to figure importantly in this movement. There shortly follows a theme of upstriving chromaticism which foreshadows the "glance" motive of "Tristan." The already familiar "Love" theme of Faust attains a new intensity of yearning in phrases for the solo viola. There is considerable further development, and then the last important theme of Faust is unloosed, in great striding chords of march rhythm *grandioso,* for the full orchestra. Faust has now been pictured at full length —by turn grave and thoughtful, ardent and avid of experience, arrogant and virile. The prevailing mood is that of the amorous theme, impetuously assertive, but at last softened to a reflective *pianissimo,* as the section ends.

GRETCHEN

Between the dramatic chromaticism of the first movement, and the chromatic diablerie of the last, Gretchen offers a refreshing picture of diatonic simplicity. She is first painted by the dulcet and sinuous voices of the wood winds. The oboe takes the placid theme, while the viola sets if off with a chain of soft undulations. A succession of three- and four-note phrases by the clarinet has been interpreted as the maiden's query to the petals of the flower which bears her name — "He loves me" — "He loves me not." If so, she seems to turn away from the idle pastime with a whimsical A-sharp. Thoughts of the lover bring a gentle but ardent confession in soft repeated chords of the strings. An ominous shadow is thrown over Gretchen's revery, and Faust's now familiar love motive makes its appearance, at first softly with harp

arpeggios, but increasing in passion, rising to a molten and irresistible outpouring of melody. Two more themes of Faust are to appear, but utterly subdued, deprived of their storm and stress. Liszt has inherited (with unquestionable independence and in his own right) a tradition from Beethoven. The music of Gretchen returns, still gentle, but enkindled to willing ardor. The themes of the two lovers are tranquilly blended, and the movement ends *pianissimo* with a soft memory of what was once the martial and grandiose theme of the solitary Faust.

MEPHISTOPHELES

Liszt uses his every orchestral device to conjure a Mephistopheles of requisite glitter and flash. The devil has no themes of his own, but exists only to distort the themes of Faust, to strip them of their nobility, puncture their idealism with shouts of satanic mirth. The music is like the mirror of the bad goblin described in the fairy tale of Hans Andersen, in which the reflection of everything that was good and beautiful "shrank together into almost nothing," so that "the most lovely landscapes looked like boiled spinach, and the handsomest people became hideous, or stood on their heads and had no bodies." The devil of Liszt, like that of Goethe, is no gaudy stage creature of tail and tights; he has no existence but to deny — *"Ich bin der Geist der stets verneint."* He is persuasive, subtle at first, a good fellow and *scherzando* devil — who not until he has intrigued the hearer reveals his sinister aspect. The love theme of Faust is his first and principal butt — greatly speeded up, ground under the malign heel of chromatic sequence and rhythmic contrivance until its former nature is quite gone. And yet somehow the transmutations seem no afterthought, but implicit in the theme. There are glimpses of Faust the grave philosopher amid this riot of desecration (his introductory theme), and one glimpse of Gretchen as the chords of her theme unfold against a high string tremolo. This fair vision the devil cannot besmirch, he can only dispel it with malignant growls. The sulphurous vapors are gradually cleared away, and he vanishes for the last time. The musical atmosphere becomes pure and rarefied, and the Gretchen theme takes gentle possession of the orchestra for a few measures. There follows an *Andante mistico,* in which, over soft chord pulsations by the orchestra and organ, a male chorus intones in accents of quiet faith, the "Chorus Mysticus" which closes the Second Part of Goethe's "Faust," with its deification of Woman's love:

Alles Vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreignis;
Das Unbeschreibliche
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

In the last two lines, sung to notes derived from the theme of Gretchen, the voice of a tenor solo, reaffirmed by the chorus, floats over the orchestra.

The "Chorus Mysticus" has thus been translated by Albert G. Latham:

All things corruptible
Are but reflection.
Earth's insufficiency
Here finds perfection.
Here the ineffable
Wrought is with love.
The Eternal-Womanly
Draws us above.*

Liszt at twenty-four, traveling gaily through Switzerland in such inspiriting company as that of the Comtesse d'Agoult, George Sand, Adolphe Pictet, signed himself on a hotel register as a "philosophical musician; born — on Parnassus; coming from — Doubt; going to — Truth." It was a group where, in the language of Lina Ramann, Liszt's high-flown biographer, "In the midst of . . . genial chatterings and discussions, Music raised her golden pinions and awakened in their minds those sounds which, like the problems of the incomprehensible, raise the human spirits above themselves." Liszt never in his life foreswore or long forgot this vein of idealism, although, in pursuit of earthly delights less exalted, of which adulation was one, he may have lowered his eyes from the lofty goal for short moments now and then. Recent writers, notably Ernest Newman, have attempted to belittle Liszt in the rôle of Seeker after Truth, but before Liszt the dreamer at his best, as before Liszt the selfless abettor of genius, they have had to withhold their censure.

One need not go far to find in a score such as the "Faust" Symphony both the ideal and the earthly strain in its composer. Mephistopheles is potent, in his place; but the music of Marguerite, weaving its indescribable spell with a euphony increasingly intense, may be said to authenticate the lofty realm of the spirit to which Liszt aspired and the full possession of which some have denied him. The symphony is part of an act of irreproachable courage which marked the productive Weimar period (1849–61). Liszt in those years took resolution to leave the facile and sometimes shallow byways of piano *fantaisies* and *pièces de salon* for the nobler realm of orchestral music. This in the face of an entrenched popular opinion that he was no composer — merely a phenomenal virtuoso, who had better stick to his keyboard. Liszt, who was not a little annoyed by these skeptics, wrote twelve orchestral works in a form which he newly named "symphonic poems," choosing the greatest of poets and the most magnificent of legends for his subject matter. To them he added two "symphonies" similar in character to the others, but in successive movements, based upon Goethe's "Faust" and upon Dante's "Divine Comedy."

That the music of Liszt always attained the altitude of his self-set literary subject, no one could maintain with genuine conviction. At least it may fairly be claimed that he approximated Goethe's "Faust"

* It goes without saying that any translation of Goethe's text is a desecration. Sacheverell Sitwell mentions in his recent book on Liszt an unfortunate custom in England of singing this chorus in English, delivering "the words 'Eternal Feminine,' with the accent on the last syllable of the second word, pronouncing it to rhyme wtih wine and nine."

as closely as any composer has ever done. There are some who have questioned the supremacy of the idealism in the "Faust" Symphony, such as the English writer who considers Liszt essentially a "Mephistophelian character," and who holds that it is really Mephistopheles who dominates the "Faust" Symphony, so that the choral epilogue "becomes almost blasphemy, for it is very plainly the maudlin longing of Satan for the eternal bliss from which he has been cast out." There are others who find the music of Gretchen the most poignant and enduringly beautiful — the truly dominating pages of the score. It is a pleasure to be able to quote Ernest Newman (in many ways a Lisztian unbeliever) as among these. "This section," he wrote in his "Musical Studies," "is surpassingly beautiful throughout; in face of this divine piece of music alone the present neglect of Liszt's music in England is something inexplicable. Almost the whole Margaret is there, with her curious blend of sweetness, timidity, and passion; while Faust's interpositions are exceedingly noble."

Goethe's "Faust" inevitably appealed to the musical idealism of the century past. Beethoven dreamed of a "Faust" Symphony; Schumann composed music to the poem; Berlioz was fired by the subject twice in his life, and it was his "Damnation of Faust" which first stirred the imagination of Liszt. Berlioz dedicated his score to Liszt, and Liszt responded with the dedication of his symphony. Goethe's "Faust" was the one subject which Liszt and Wagner both treated. Wagner made his revision of his "Faust" Overture within three months of Liszt's completion of his own symphony. The two friends exchanged scores: Liszt, who had advised Wagner on the revision, performed the new overture (as he had the original one), and saw to its publication. Wagner eagerly studied Liszt's symphony, attended its performance. He kept his initial enthusiasm for this work through his life, an enthusiasm withheld from such of the symphonic poems as *"Tasso"* or *"Les Préludes,"* and indeed from most of the music of his contemporaries.

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PENSION FUND CONCERT

SYMPHONY HALL, BOSTON

SUNDAY, APRIL 27, 1941, at 3:30

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Programme

Bach . Organ Prelude and Fugue in C (No. 17)
(Transcribed for Wind Instruments
by Serge Koussevitzky)

Beethoven Missa Solemnis

with the assistance of the

HARVARD GLEE CLUB

and the

RADCLIFFE CHORAL SOCIETY

(G. WALLACE WOODWORTH, Conductor)

Soloists

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HERTHA GLAZ, *Contralto*
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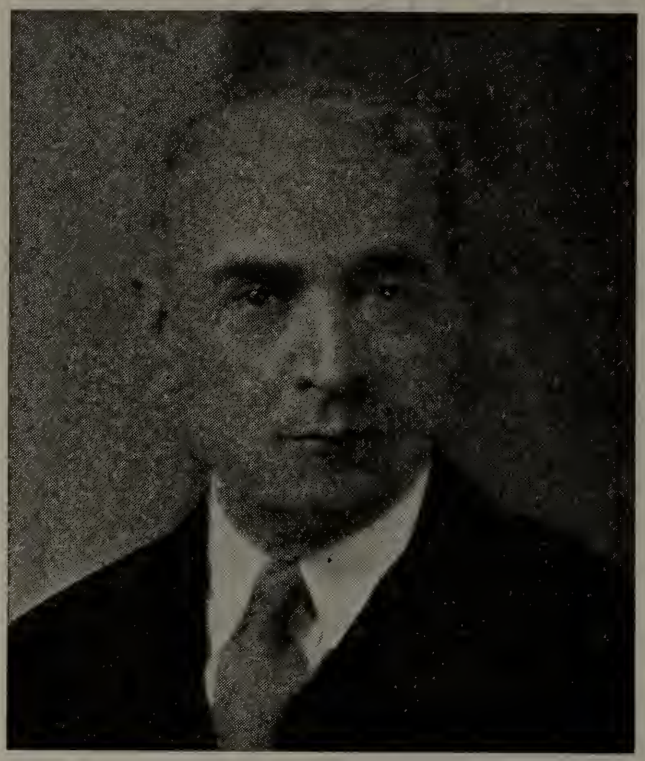
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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The original orchestration calls for one flute, two oboes, two bassoons, two horns and strings. Mozart subsequently added parts for two clarinets, which however are not used in the present performance.

IN THE last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small potboilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the programmes did not identify the symphonies. One can reasonably suppose that when no one asked or expected further symphonies of him he turned back to his beloved form simply to please himself, and exercised the extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest reactions on each other – the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

The G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment of deliberately small means. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of most of their individual passages and retaining them principally for ensemble passages as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fulness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIFTH AFTERNOON CONCERT

SATURDAY, APRIL 5

Programme

MOZART.....Symphony in G minor (Koechel No. 550)

I. Allegro molto
II. Andante
III. Menuetto (allegro)
IV. Finale (allegro assai)

INTERMISSION

LISZT..A Faust Symphony in Three Character Pictures (after Goethe)

I. FAUST:
Lento assai. Allegro impetuoso
Allegro agitato ed appassionato assai

II. GRETCHEN:
Andante soave

III. MEPHISTOPHELES:
Allegro vivace ironico
Andante mistico (with Male Chorus)

PRINCETON UNIVERSITY CHAPEL CHOIR
EDWARD BARRY GREENE, Conductor

RUTGERS UNIVERSITY GLEE CLUB
F. AUSTIN WALTER, Conductor

Tenor Solo: JOHN PRIEBE

The music of these programmes is available at the Music Library, 58th Street Branch, The New York Public Library.

pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartette, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling melodic semi-tone which for generations seems to have been the composer's convention for plaintive sadness (Schubert's "Tragic Symphony" offers such a case). The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (out-

(*Continued on page 25*)

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(*Continued from page 20*)

pourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with Mozart's contemporary style that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *"Vorlesungen über Musik"* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concerto undistorted by this quality.

F. J. Fetis, reviewing the Symphony in Paris (*Revue Musicale,* May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrivitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutila-

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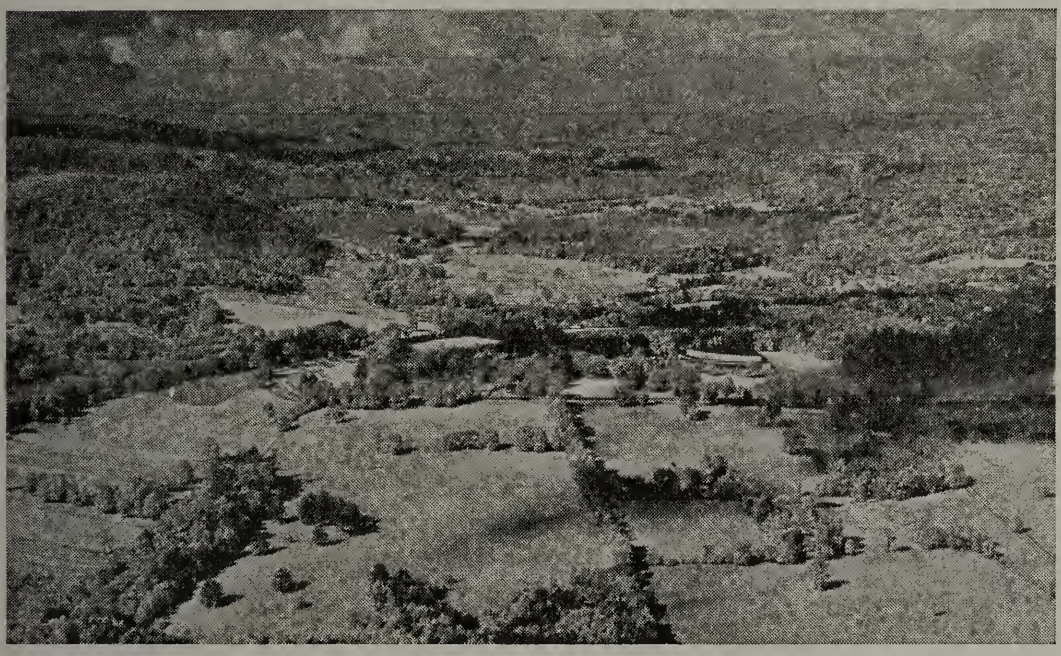
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tion could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

It was in 1856 that Otto Jahn brought out his penetrating biography of Mozart (which is still unsuperseded). Jahn was hardly outdone in his extravagant characterization of the G minor Symphony. He called it a symphony "of pain and lamentation" (*"Schmerz und Klage"*) in which "sorrow rises in a continuous climax to wild merriment, as if to stifle care." The "soft plaint" of the opening subject grows in the development to a "piercing cry of anguish." The Andante and Minuet strive but vainly to establish an inward calm, and the Finale brings a frenzy which "seeks to drown sorrow and goes on its course in restless excitement." Jahn calls this "the most passionate of all Mozart symphonies" and is reminded of Goethe's praise of the Laocoön as grandeur and dignity encompassing the most violent human passions "and in the same sense in which Goethe ventured to call Laocoön graceful, none can deny the grace of the Symphony, in spite of much powerful sharpness and harshness" (*"starken Schärfen und Harten"*).

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

Coming to our own century, one can do no better than examine the emotional interpretation of the G minor Symphony by one of its most eminent Mozart scholars, Georges de Saint-Foix, who analyzed it in detail in his *"Les Symphonies de Mozart"* (1932). De Saint-Foix found in the first movement a "feverish precipitousness," an "intense poignancy," a "concentrated energy which rises in the last pages to a ferocious exultation, yielding only at the end to a resigned lassitude." In the development of the Andante he found "expressive depths

* *Kunstwerk der Zukunft* (1860).

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scarcely matched in Mozart." "The character of the Minuet," he says, "is a bitter and relentless struggle." The counterpoint produces "a sort of paroxysm and nervous tension." Only the Trio is "gentle, placid, illuminated, truly idyllic." Its second part is "so Elysian that it dispels in a few measures the tragic cast of the whole symphony." M. de Saint-Foix holds that the Finale shows "a fury of abandon" which Mozart touched nowhere else in his music. "All the resources of his art, rhythm, harmony, counterpoint, are as if pushed to the limit. A force thrilling, demoniacal, is released from him and gives the hearer no respite. Boldness such as this makes for a paroxysm of exaltation rather than free artistic creation. His art is no longer free but grips the artist himself so that he cannot breathe, and in spite of the sharpness of such a paroxysm it brings to pass a true Mozartean miracle."

Erich Blom in his life of Mozart (1935) goes so far as to call the G minor Symphony "Mozart's Pathetic Symphony," finding it full of "unhappy agitation."

Sir George Grove had long since expressed his inability to see in the repeated notes at the end of each step in the opening theme "those depths of agony ascribed to the opening by some critics." Tovey supports Grove's objection: "Just so: it is not only difficult to see depths



View from the "Shed" at "Tanglewood," overlooking Stockbridge Bowl

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III February 15

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Symphony in G minor (Koechel No. 550) V April 5

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SIBELIUS.....Symphony No. 2, in D major, *Op.* 43
II January 11
Symphony No. 6, *Op.* 104 II January 11
Symphony No. 7 (in one movement), *Op.* 105 II January 11

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of agony in the rhythms and idioms of comedy, but it is dangerous and not very delicate to attempt to see them. Comedy uses the language of real life; and people in real life often find the language of comedy the only dignified expression for their deepest feelings. They do not want the sympathy of sentimentalists who would be hard put to it to tell tragedy from burlesque; and the misconceptions of people who would imagine their situation and language to be merely funny are altogether below their horizon. They rise to the height of human dignity by treating the ordinary language of their fellow-mortals as if it were good enough for their troubles; and Mozart and Molière are not fundamentally at variance with Sophocles and Wagner in the different ways in which they immortalize this meaning of the word "reserve."

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A FAUST SYMPHONY IN THREE CHARACTER PICTURES
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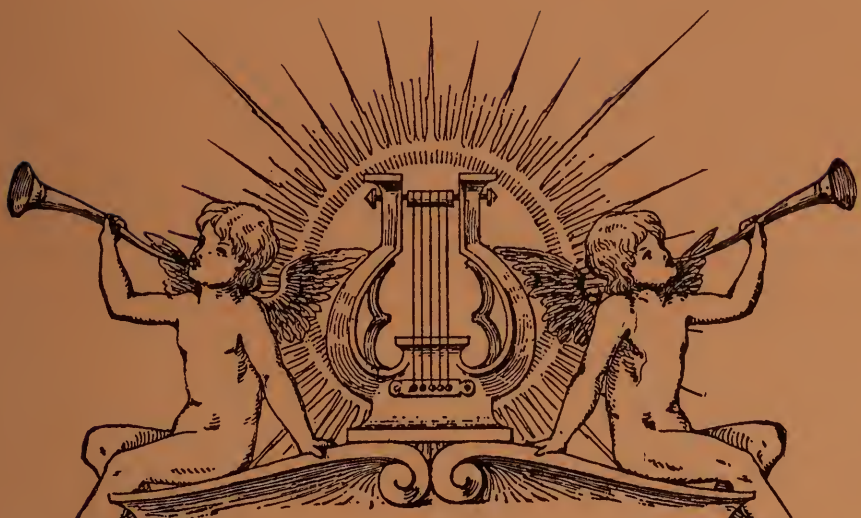
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Boston Symphony Orchestra

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Concert Bulletin of the First Concert

FRIDAY EVENING, *November* 22

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

SIXTIETH SEASON, 1940–1941

SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 22

Programme

VAUGHAN WILLIAMS.....A London Symphony

I. Lento; Allegro risoluto
II. Lento
III. Scherzo (Nocturne): Allegro vivace
IV. Andante con moto; Maestoso alla marcia
Allegro; Maestoso alla marcia
Epilogue: Andante sostenuto

INTERMISSION

BEETHOVEN Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro: Trio
IV. Allegro

"A LONDON SYMPHONY"

By RALPH VAUGHAN WILLIAMS

Born at Down Ampney between Gloucestershire and Wiltshire, England, on October 12, 1872

Vaughan Williams composed "A London Symphony" in the years 1912 and 1913 The first performance of the original version was given at an F. B. Ellis concert in Queens Hall, London, March 27, 1914, Geoffrey Toye, conductor. The composer later revised his score, which required almost a full hour to perform, and the revision was first played under the direction of Adrian Boult. A second revision was made in 1920 when the score was published. The score under revision was considerably shortened, particularly in the Finale. The Symphony was performed under the direction of Albert Coates at a concert of the British Music Society in Queen's Hall, May 4, 1920. Mr. Coates also was the conductor who made the Symphony heard in America at a concert of the New York Symphony Society, December 30, 1920. The first performance by the Boston Symphony Orchestra took place February 18, 1921, Pierre Monteux conducting.

There was a third revision after the publication of the score with further condensations which appear in the small score subsequently published. This revision is being followed in the present performances.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, jingles, tam-tam, glockenspiel, two harps, and strings.

The score was published with a dedication "To the Memory of George Butterworth." George S. K. Butterworth, a composer of orchestral pieces and songs was killed in action in France, August 5, 1916, at the age of thirty-six.

THE composer made this statement in the programme of the London performance of 1920:

"The title, 'A London Symphony,' may suggest to some hearers a descriptive piece, but this is not the intention of the composer. A better title would perhaps be, 'Symphony by a Londoner,' that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression; but it would be no help to the hearer to describe these in words. The music is intended to be self-impressive, and must stand or fall as 'absolute' music. Therefore, if listeners recognize suggestions of such things as the 'Westminster Chimes,' or the 'Lavender Cry' they are asked to consider these as accidents, not essentials of the music."

Mr. Vaughan Williams has been even more laconic about his other symphonies. The early "Sea" Symphony was an exception, because it contained its own descriptive text. But of bucolic episodes in the "Pastoral" Symphony he gave no hints whatever, and his latest is frankly "absolute." When Albert Coates introduced the London Symphony in New York he gave out in the printed bulletins of the Symphony Society a vivid word picture. The description has been generally quoted since, and taken as having emanated at least in some part from the composer. As spokesman, Mr. Coates had become decidedly specific. It was natural to assume some sort of an understanding "between friends."

One recalls controversies in Germany, protests of composers such as Mahler or Strauss, who were wary of sanctioning elaborate elucidations as official, and whose friends sometimes made known more than they were intended to. "Programmistic" composers have probably felt that word pictures can be a doubtful aid. If cleverly expressed, they have been known to exceed the function of guide, to draw public and critical attention from music to literature. When Vaughan Williams spoke of his score as "a symphony by a Londoner," he implied clearly enough that it was personal music, music simply of Vaughan Williams which somehow drew into its wake certain everyday sights and sounds. Guiding words could not probe its essential nature. The composer knew, probably, that Londoners would, to the extent of their sympathy with him as an artist, feel the music as he did. Those of other cities and nations would respond less surely to the external earmarks.

The following description of "A London Symphony" was made by Percy A. Scholes:

I. The First Movement opens with an Introduction of a very quiet character, the chief theme of which recurs at the end of the last movement. There is also here a hint of the Westminster Chimes. The opening theme of the First Movement proper is rapid, resolute, loud, heavy, chromatic. A more plaintive, folk-song-influenced theme follows, but there is a great deal of vigorous vitality and merriment (even rowdiness) in the movement as a whole. Those who have already heard the Symphony, and who have found this movement at all perplexing, will probably find their perplexities clear up wonderfully on a second hearing, for it is really straightforward stuff. There is a lot of very varied material and plenty of technical ingenuity in this movement (a theme used against itself in augmentation, and so forth), but the big main emotional purpose is behind it all.

II. The Slow Movement comes next, opening mystically with muted divided strings *pianissimo* and a *cor anglais* solo, and ending, equally mystically, with a very softly-played and unaccompanied viola solo.* As in all the movements, there is a wealth of short themes.

III. The Third Movement, as will have been noticed before, is a Scherzo with "Nocturne" in brackets after its title: the word will not be misunderstood in any romantic Chopin sense — the night side of London life has more than delicate poesy about it, and there is much varied expression in this movement, from the counterpoint

* This is the cry: "Sweet lavender; who'll buy sweet lavender?"
"The street cries of London were famous in the eighteeth century. They were collected and published in 1799 with 'sixty-two elegant cuts' and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London — the gipsy's cry, chairs, baskets, brooms, 'sung in exquisite intervals, plaintive, sustained, enduring,' and the cry and song of lavender. The other cries he said, are plenty, new, and horrible. One of the most hideous is 'All alive, O! Catch 'em alive!' "— P.H.

of a fugal exposition to the harmonies of a mouth organ etherealised or sublimated.

IV. The Last Movement begins *Andante con moto,* but we quickly arrive at a *Maestoso alla marcia* (*quasi lento*). Again, much subject-matter is used (always brief "motives" or "themes" rather than long "subjects"). Approaching the last pages we hear again the theme from the Introduction, already alluded to. The Symphony ends with a *ppp* violin solo, followed by a long-held muted string chord marked *diminuendo* down to *pppp,* and finally disappearing, under the directions of the last bar, in *niente.* It is a poetic and moving conclusion.

English writers upon music have not been at a loss to find pictorial images in "A London Symphony." The reviewer of the first performance of the revised score pointed out in the *London Times* that Vaughan Williams is not the familiar type of composer who writes programme music, and withholds verbal pictures lest the hearer be distracted from the music as such. "On the contrary he tells us plainly what is the basis of his symphony, that conglomeration of people and things which we all know, rail at, hate, love and admire at once, and call London. When the symphony ended — the last note faded away, not into silence, but into the distant murmur of the traffic in Oxford Street. The music just receded again into the mass of common things from which it had sprung. In the course of the symphony everyone had recognized certain evidences of these, the jingle of a hansom cab in a quiet street, the cry of a lavender seller, the Westminster chimes — things which you cannot help hearing, but do not notice very much in London life. There is no use in pointing them out; they are only the accidents which we occasionally use as symbols of the life which occasions them. In the Symphony none of them has much to do with the main thread of the music, save perhaps that the chimes in the finale serve to cut the thread.

"If Vaughan Williams does not tell us the details of his programme, therefore, it is not because he fears to tell us too much, but because we already know far more than he can tell us. We can all make up our own pictures if we want them, sometimes they leap to the inward eye unbidden. The simple, solemn sounds with which the finale opens gave us one which could not have been in the composer's mind when he wrote the Symphony before the war. It was the picture of Whitehall with a dark scaffolding enclosing an unfinished cenotaph and the figure of Nelson looking down from his pillar in the background. It came, no doubt, because at that moment, after the hectic bustle of the scherzo, the composer had paused for a moment to consider some big things which London rarely pauses for, but never quite forgets."

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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into



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breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a *forte* bow stroke." He protested that "the life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." All this suggests that Beethoven may have suffered by two extremes in the matter of these fermatas — from the italicizing Romantics, and from the too correct and brisk academicians. Even many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of

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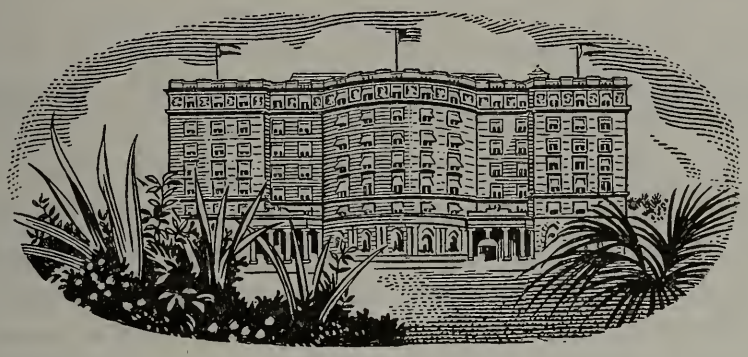
Friday Evening, January 10

Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end to them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement. The slow movement, more conventional, had its surprising passages. The scherzo (labelled merely "Allegro") had, unlike the scherzo of the Second or Third Symphonies, little of what was implied by the word. The *da capo* is more like a new development than a repeat, and the sense of progression naturally ushers in the long bridge to the finale, a link between movements which was entirely without precedent. The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no analyst, no technician, will ever account for in factual terms.

And so the symphony remains the most striking manifestation of the impassioned, the eruptive Beethoven. It sent the romancers at



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ARTHUR L. RACE, *Managing Director*

once searching for causes, for explanations, and they have never ceased. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" [Schindler], and that the notes were suggested to him by the call of the goldfinch [Ries]. Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

Some writers would not agree with this. Grove, for example, assumed that Beethoven must have had a "personal purpose or idea" in mind when he put this stormy music to paper. "It is impossible," wrote Grove, "to resist a strong feeling of regret that in this and others of his symphonies Beethoven did not give us a clue to his intentions." That regret did not curb Sir George in the exercise of free speculation. Since the Symphony occupied its maker principally from 1805 till the end of 1807, and since 1806, the year of the Fourth Symphony, was also the time when Beethoven became secretly engaged to Theresa von Brunswick, there was nothing more natural than to look for signs of that touching love affair in both symphonies. Grove believed without question that Theresa was the *"Unsterbliche Geliebte."* The emotional outpourings of the Fifth Symphony were the outpourings of the famous love letters, transformed from the incoherence of words to the coherence and ordered power of notes. "The Recollections of Countess Theresa von Brunswick," written by her younger friend under the pseudonym "Mariam Tenger" and published in 1890, makes repeated allusion to a stormy scene which is described as having taken place in 1796 between the excitable master and his then child pupil of fifteen. The Countess in her old age seemed to remember this scene with especial vividness, and Grove saw in it the very picture of the opening movement.

The composer, impatient at the shy girl's frightened and fumbling attempt at a sonata, stamped out of the house into a blizzard while the alarmed Theresa hurried after him with his hat and cloak.

Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how 'to put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Plentiful readings less acceptable than this one could be found, with little hunting. Berlioz, whose musicianly

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Also Sprach Zarathustra.....Strauss
Apollon Musagète — Ballet.....Stravinsky
Bolero Ravel
Classical Symphony.....Prokofieff
Concerto in D major (Jascha Heifetz, Soloist).....Brahms
Concerto No. 2 (Jascha Heifetz, Soloist).....Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March.....Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2.....Ravel
Élégie (Violoncello solo: Jean Bedetti).....Fauré
Frühlingsstimmen — Waltzes (Voices of Spring).....Strauss
Gymnopédie No. 1.....Erik Satie–Debussy
"Khovanstchina" Prelude.....Moussorgsky
La Valse.....Ravel
"La Mer" ("The Sea") Debussy
"Lieutenant Kije" Suite.....Prokofieff
Love for Three Oranges — Scherzo and March.....Prokofieff
Ma Mère L'Oye (Mother Goose).....Ravel
Passion According to Saint Matthew (Three Albums).....Bach
"Peter and the Wolf".....Prokofieff
Petrouchka Suite Stravinsky
Pictures at an Exhibition.....Moussorgsky-Ravel
Pohjola's Daughter.....Sibelius
"Romeo and Juliet," Overture-Fantasia.....Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses").....Sibelius
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
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Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

understanding of Beethoven's symphonies must sometimes be discerned through a thicket of verbiage, sees here "the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt." Imaginative embroidery reaches its height when Berlioz is reminded by the trio in the scherzo of a "gay and frolicsome elephant" (*"les ébats d'un éléphant en gaieté"*). One turns with a certain relief to the thought that Beethoven was probably conscious of tones and nothing else as this tonal revolution transpired and became articulate. It would seem entirely possible that he had no personal encounter in mind, no scheme for the disruption of musical law and order. As Edouard Herriot has said, in his "Life and Times of Beethoven," he proceeded "without a calculated theory, without a scholastic formula, but in an altogether simple manner, because in so ample a work, master over all his resources, he applied himself once more with a native ingenuousness." The music, too, may be profitably approached with a similar ingenuousness, free of inward probings.

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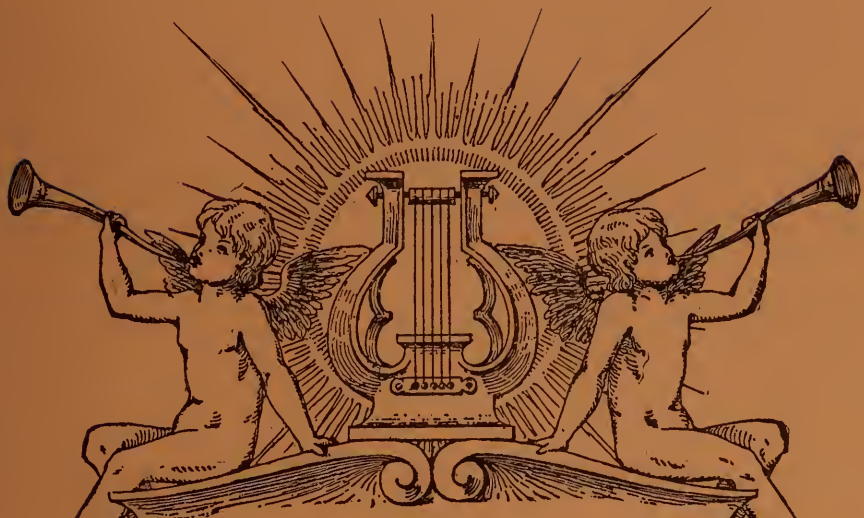
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Boston Symphony Orchestra

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Concert Bulletin of the Second Concert

FRIDAY EVENING, *January* 10

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

SIXTIETH SEASON, 1940–1941

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

FRIDAY EVENING, JANUARY 10

Programme

HAYDN Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

BEETHOVEN Overture to "Leonore" No. 3, *Op.* 72

INTERMISSION

RIMSKY-KORSAKOV Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35

I. The Sea and Sindbad's Ship
II. The Story of the Kalandar Prince
III. The Young Prince and the Young Princess
IV. Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion

SYMPHONY IN G MAJOR, No. 88

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889.

The name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in G major, labeled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, was the first of the second set of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amatevrs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

~

This symphony has moved Donald Francis Tovey to one of his diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection

(*Continued on page 10*)

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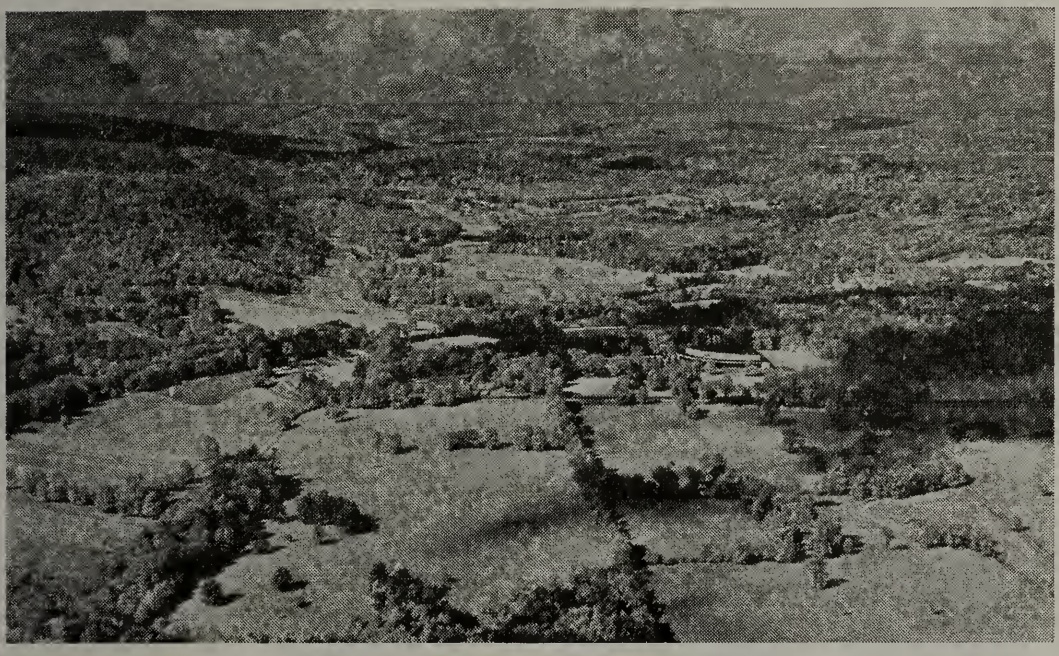
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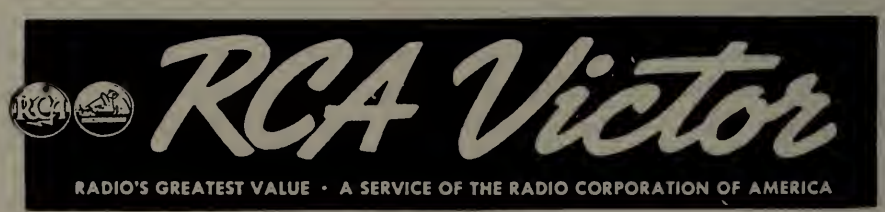
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(List on page 15)

to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the workings out of the Fourth through the Eighth symphonies, the "Corio-

lanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic

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Thursday Evening, February 13

rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise.* But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise,* but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

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"SCHÉHÉRAZADE," Symphonic Suite after "The Thousand Nights and a Night," *Op.* 35

By Nicolas Andrejevitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at St. Petersburg

Rimsky-Korsakov completed his "Scheherazade" in 1888, and conducted its first performance, together with his "Russian Easter" Overture, then also new, at the Russian Symphony concerts in St. Petersburg in the winter of that year. "Scheherazade" made its way to Boston on April 17, 1897, when it was performed by the Boston Symphony Orchestra under the direction of Emil Paur.

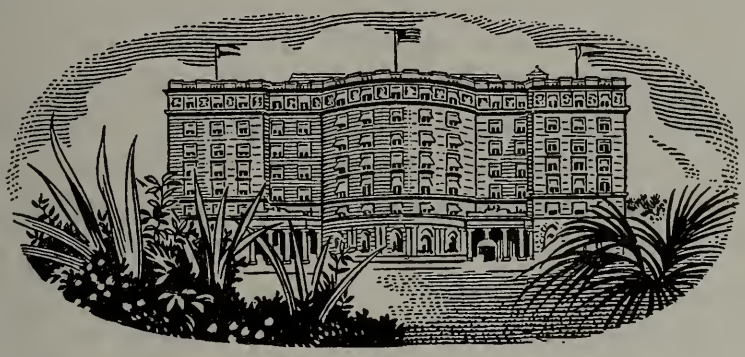
The instrumentation is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, harp and strings. Its dedication is to Vladimir Stassov.

Rimsky-Korsakov attached this paragraph to the score:

"The Sultan Schahriar,* persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade† saved her life by

* "Shahryár (Persian), 'City-friend,' was according to the opening tale 'the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before.' "—P. H.

† "Shahrâzad (Persian), 'City-freer,' was in the older version Scheherazade, and both names are thought to be derived from Shirzád, 'Lion-born.' She was the elder daughter of the



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interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

The composer relates how he has attempted to incite the imagination of his hearers rather than to enchain it by specific episodes:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalandar's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalandar's Narrative. The principal theme of the Kalandar's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Baghdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalandar's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

Chief Wazir of King Shahryár and she had 'perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred.' Tired of the slaughter of women, she purposed to put an end to the destruction."—P. H.

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Capriccio (Jesús María Sanromá, Soloist).....Stravinsky
Classical Symphony.....Prokofieff
Concerto in D major (Jascha Heifetz, Soloist).....Brahms
Concerto No. 2 (Jascha Heifetz, Soloist).....Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March.....Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2.....Ravel
Élégie (Violoncello solo: Jean Bedetti).....Fauré
Frühlingsstimmen — Waltzes (Voices of Spring).....Strauss
Gymnopédie No. 1.....Erik Satie–Debussy
"Khovanstchina" Prelude.....Moussorgsky
La Valse.....Ravel
"La Mer" ("The Sea") Debussy
"Lieutenant Kije" Suite.....Prokofieff
Love for Three Oranges — Scherzo and March.....Prokofieff
Ma Mère L'Oye (Mother Goose).....Ravel
Passion According to Saint Matthew (Three Albums).....Bach
"Peter and the Wolf".....Prokofieff
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Pictures at an Exhibition.....Moussorgsky-Ravel
Pohjola's Daughter.....Sibelius
"Romeo and Juliet," Overture-Fantasia.....Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses").....Sibelius
Symphony No. 1 in B-flat major ("Spring").....Schumann
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 3 Harris
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 102 in B-flat major Haydn
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character, — a method that I had to a certain degree made use of in my 'Skazka' ('Fairytale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I. — 'Prelude'; No. II. — 'Ballade'; No. III. — 'Adagio'; * No. IV. — 'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalandar's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights" ') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

* This movement is marked *Andantino quasi allegretto* in the score.

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[3]

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[Sixtieth Season, 1940–1941]

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin of the Third Concert

THURSDAY EVENING, *February* 13

with historical and descriptive notes by

JOHN N. BURK

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THIRD CONCERT

THURSDAY EVENING, FEBRUARY 13

Programme

BARBER.....Overture, "The School for Scandal," *Op.* 5

DEBUSSY.....Two Nocturnes

Nuages
Fêtes

HINDEMITH.....Concerto for Violoncello and Orchestra

I. Mässig schnell
II. Ruhig bewegt; Sehr lebhaft; Ruhig bewegt
III. Marsch: lebhaft

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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OVERTURE, "THE SCHOOL FOR SCANDAL"

By SAMUEL BARBER

Born at West Chester, Pa., March 9, 1910

Mr. Barber composed his Overture in 1932. It was first performed at the summer series of concerts of the Philadelphia Orchestra in Robin Hood Dell, August 30, 1933. The Overture has been performed by the New York Philharmonic Symphony Society, John Barbirolli conducting, March 30, 1938, and at the concerts of the Cleveland Orchestra, October 24, 1940, Artur Rodzinski conducting.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, bells, triangle, harp, celesta, and strings.

THE Overture, according to Arthur Loesser, programme annotator of the Cleveland Orchestra, "is said not to be intended as a prelude to an actual performance of Sheridan's famous comedy, but merely as a musical reflection of the play's spirit. Its sprightly character, coupled with its classical pattern, demonstrates its affinity for its original." Mr. Samuel Laciar supplied this description of the Overture for the initial Philadelphia performance:

"The Overture begins with a very rapid figure for the full orchestra, except trombones, followed by a lilting melody in 9-8 time in the first violins, which is developed somewhat by other instruments of the orchestra. A second figure in the piccolo and flutes then appears, a phrase which plays an important part later in the Overture. There is a change to a slightly slower tempo, and the second subject, a melodious tune, is played by the oboe, followed by a new figure in the first clarinet, with an accompaniment in the strings reminiscent of the oboe melody. This leads through the flutes and strings, the latter in very rapid figuration, back to the first subject and in the original tempo. The second theme, first announced by the oboe, now returns in the clarinets and violas and later in the first violins. There is a return of the triplet figure, and the Overture closes with a joyous rush in the full orchestra. The music is in keeping with the spirit of the Sheridan comedy, itself a great stage classic."

Samuel Barber grew up in an atmosphere of music: his mother is the sister of Louise Homer, the inestimable contralto. He began to take an interest in music as a child, was given piano lessons at the age of six, and at seven he made his first attempt at composition. He entered Curtis Institute of Music, Philadelphia, when he was thirteen where, among other subjects, he studied composition with Rosario Scalero, and singing with Emilio de Gogorza. He was awarded the Prix de Rome in 1935, and the Pulitzer prize for music for that and

the following year. There have been frequent performances of his music by the orchestras of the United States, and performances as well by the London Symphony Orchestra, the British Broadcasting Corporation Orchestra of London, and the Augusteo at Rome.

His orchestral works include, besides the Overture, "Music for a Scene from Shelley" (1933), his "Symphony in One Movement" (1936), an "Adagio for Strings" (1936), and "Essay for Orchestra" (1937). A concerto for violin recently completed is shortly to have a first performance. His chamber music includes a Serenade for String Quartet (1929), "Dover Beach," for Voice and String Quartet (1931); a String Quartet in B minor (1936); a 'Cello Sonata (1932), and three songs from James Joyce's "Chamber Music" (1936). He has also written "The Virgin Martyrs," for women's voices *a capella* (1935).

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in

the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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CONCERTO FOR VIOLONCELLO AND ORCHESTRA

By PAUL HINDEMITH

Born at Hanau, near Frankfort, Germany, November 16, 1895

The 'Cello Concerto of Paul Hindemith was composed last summer and is here played from manuscript. Each movement is inscribed "Lenox, Mass.," the first "June 30, 1940," the second "July 4th," the finale "September 9."*

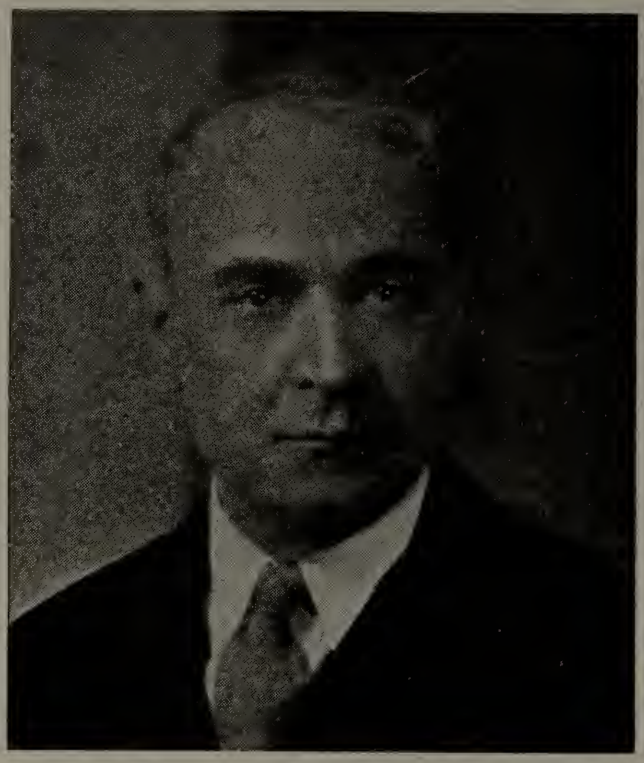
The accompaniment requires two flutes, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, tympani, bass drum, side drum, cymbals, tambourine, celesta, Glockenspiel, triangle, and strings.

THE Concerto opens (*mässig schnell*) with bravura-like measures for the *tutti,* and these are followed by a rounded and graceful melody for the solo 'cello. The melody is taken up by the wood winds, and as the soloist repeats it, the introductory theme is set against this by the orchestra. Now the 'cello takes up this theme for the first time (unaccompanied). The themes undergo transformation in development, the soloist and *tutti* alternately providing an obbligato in triplets. As this development builds to a climax, the solo player is silent, but then enters with a long unaccompanied cadenza. The 'cellist, lightly accompanied, carries the movement to its conclusion.

The second movement (*ruhig bewegt*) begins with an extended melody for the violoncello to an accompaniment of pizzicato strings. The wood winds take up the melody. Suddenly the movement triples its pace to *"sehr lebhaft."* Again the orchestra alone is carried by the swift and lilting measures to a climax, whereupon the soloist takes up the swift triplets. A still more exciting point is reached by the orchestra in unison. Then the orchestra returns to the initial slow tempo while the soloist maintains the swift one, playing three measures to one in the orchestral score. Thus the wood winds carry a deliberate and sustained melody while the solo persists in the lively triplet figure. In the last fourteen measures the soloist falls into the slow tempo.

The *Finale* (*Marsch: Lebhaft*) utilizes the more varied percussion. The orchestra delivers and develops a march theme before the soloist enters with an obbligato figure, eventually, however, taking the melodic lead. The Trio is labelled *"nach einem alten Marsch."* The composer acknowledges a royal source — a march tune by Amalia,

* It will be remembered that Mr. Hindemith was upon the faculty of the Berkshire Music Center which held its first session at Tanglewood in Lenox, July 8 to August 18, 1940.



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sister of Frederick the Great. Hindemith has altered the tune for his present purpose. The Trio is delivered *pianissimo* by the wind groups and subdued percussion; the Glockenspiel and celesta here making their only appearance. The soloist takes a subservient and muted part in the proceedings. As the first march is resumed, the orchestra and soloist speak with renewed brilliance.

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GREGOR PIATIGORSKY

Gregor Piatigorsky was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he played with the Boston Symphony Orchestra Schumann's Violoncello Concerto in A minor. On April 1, 1932, he played at the Haydn Memorial Concert of this orchestra, that composer's Violoncello Concerto in D major. On March 24, 1933, he played in Gaspar Cassadó's transcription of Mozart's Horn Concerto, and in the same concert took the solo part in Strauss' "Don Quixote." On February 22, 1935, he again appeared in Strauss' score, and also in the first performance of Berezowski's Concerto Lirico for Violoncello and Orchestra. On December 24, 1936, he played the concerto of Dvořák. On January 27, 1939, he played in the First Concerto of Saint-Saëns, and in Bloch's "Schelomo." On March 8, 1940, he played in "Don Quixote," and in Prokofieff's Violoncello Concerto.

SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more

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massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Kalbeck was convinced that the symphony seriously threatened the reputation of Brahms. The composer cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuccessful efforts were made by the audience to obtain a repetition of the third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin "Vossische Zeitung" (October 5, 1933) that the symphony "brought little applause." There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May, "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predecessors," took at once to the Fourth, and the critic Vogl smiled upon the finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native son, and the critic Josef Sittard of that city praised the symphony as

"of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two

movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wise men of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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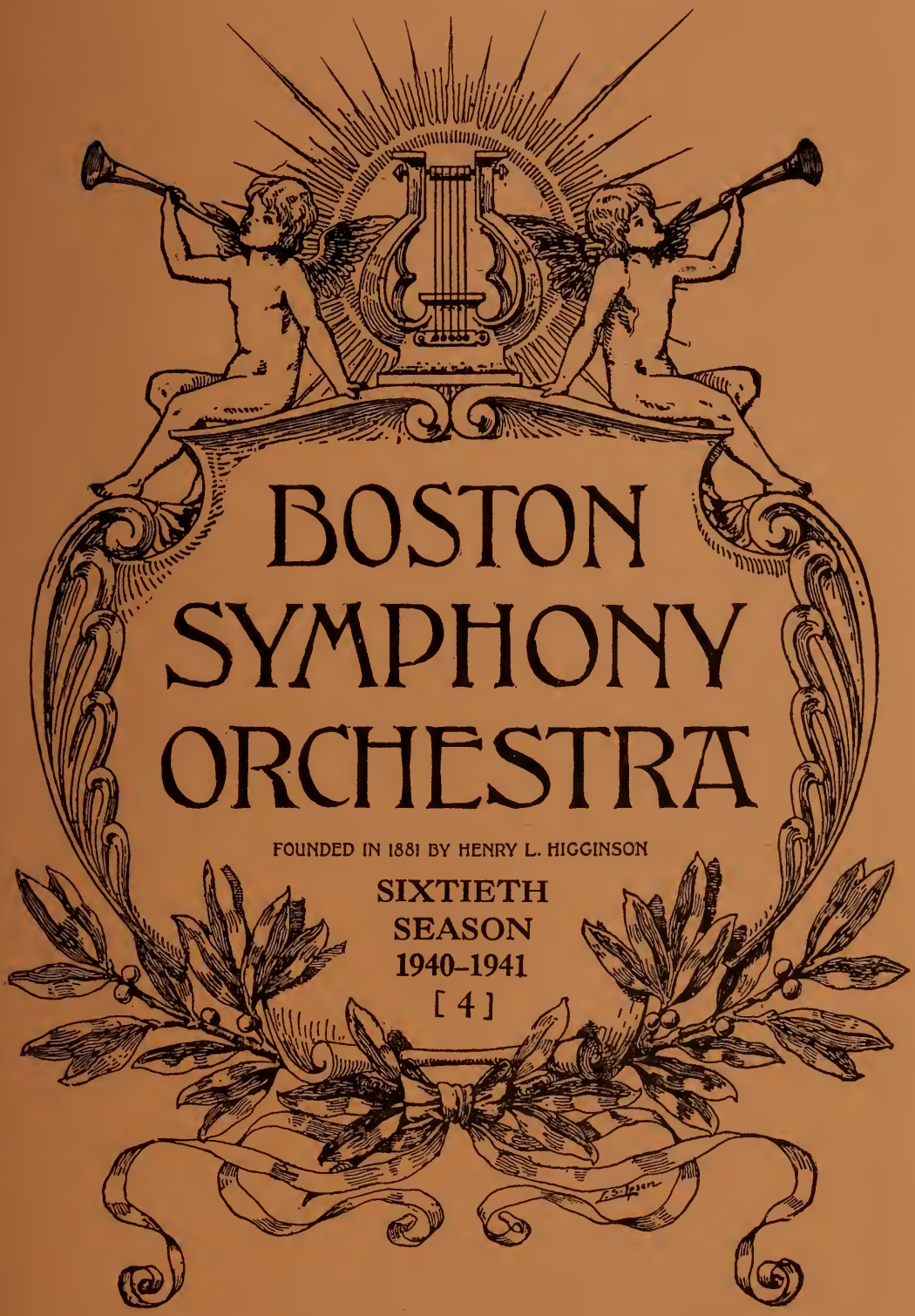
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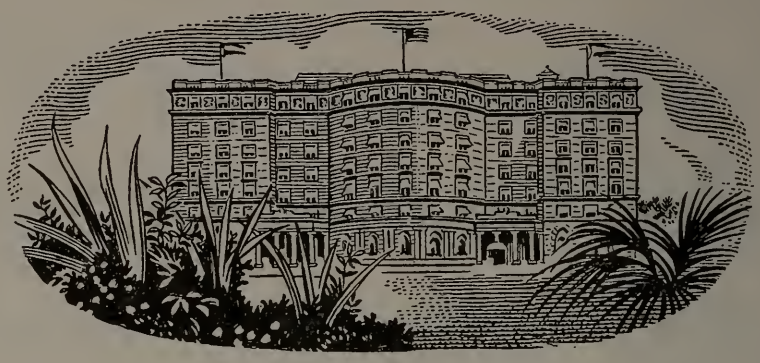
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FOURTH CONCERT

FRIDAY EVENING, March 14

Programme

Mozart.....Overture to "The Magic Flute"

Beethoven.....Symphony No. 6, in F major, *Op.* 68, "Pastoral"

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro Thunderstorm; Tempest: Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

INTERMISSION

Sibelius.....Symphony No. 5 in E-flat major, *Op.* 82

I. { Tempo molto moderato
II. { Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

OVERTURE TO *DIE ZAUBERFLÖTE* ("THE MAGIC FLUTE")

By WOLFGANG AMADEUS MOZART

Born July 27, 1756, Salzburg; died December 5, 1791, Vienna

Composed in 1791, "The Magic Flute" was first performed on September 30 at the *Theater Auf der Wieden,* close to Vienna. The libretto was announced as by Emanuel Schikaneder, who was also the impresario and the Papageno in the cast.

The Overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones and strings.

IT WAS on September 28, 1791, two days before the first performance, that Mozart, having completed the score of his opera in great haste, wrote out its Overture. Three solemn chords, taken from the priestly music of the second act, music of Freemasonry, are given out by the full orchestra, the trombones lending their special color. The introductory adagio is followed by a lively fugue, first set forth by the strings. The fugue has no recurrence in the opera itself, but is easily associated with the sprightly music of Papageno. There is a brief return to the adagio chords of the Introduction and a development in which the sonata and fugue forms are blended.*

When in the summer of 1791 Mozart was approached by Schikaneder, the actor manager, with a proposal for a light comic piece in the popular style of the moment, Mozart answered: "If I do not bring you out of your trouble and if the work is not successful, you must not blame me; for I have never written magic music." *"Die Zauberflöte"* was certainly a departure from Mozart's customary style. Attached to the Viennese Court, he had composed his last three operas in the more elegant Italian manner and language. He had not set a German text since *"Die Enführung aus dem Serail"* of 1782. But the musical possibilities of his own language appealed to him; nor was he ever afflicted with a false sense of dignity. Without prospects from the new Emperor, Leopold II, who was not musically inclined, he was badly in need of money and was probably entirely ready to join his friend in catering to a general public, a readiness which might have led to good profits. Schikaneder knew his public by direct contact from the boards, for he was a successful comedian and, after a fashion, a singer. He also knew his public by long and close attention to the box office. His prescription for success was modelled on a fairly definite pattern, discernible in a light opera which a rival producer named Marinelli had brought

* The original manuscript of the opera has been described by Schnyder von Wartensee: "The composer ruled his paper in twelve staves, and was thus compelled at times to write additional instrumental parts on separate sheets. It is evident that Mozart first sketched the opera from beginning to end with astonishing rapidity. This portion was written with very black ink and was just sufficient to prevent his forgetting the idea. It is confined to the voice parts and the text almost without exception until toward the close; the orchestration is very rarely written in and then only with one instrument or another. The subsequent completion of the score is discernible by the paleness of the ink; it is so pale that many parts of the overture are now nearly illegible."

out in June, entitled *"Kaspar der Fagottist, oder Die Zauberzither"* ("Kaspar the Bassoonist, or The Magic Zither"), to music by Wendel Müller. Audiences looked for a fulsome comedy part, and Kaspar had become a favorite character type with the Viennese. There must be lilting tunes and a spectacle based on fairy-tale adventures, Oriental settings, and the introduction of wild animals, either in the flesh or in *papier-mâché*. The rival piece had just these trappings and Schikaneder sought to find a match for them in a book of quasi-Oriental fairy tales, *"Dschinnistan,* edited by Wieland. The story "Lulu, or The Enchanted Flute," by Liebeskind, furnished the idea of a magic flute, and other stories provided other situations.

Schikaneder produced on July 23 the opera *"Oberon"* to music of Paul Wranitzky, also drawn from Wieland. When *"Oberon"* went into performance, Mozart had already sketched the greater part of "The Magic Flute." Schikaneder, probably sensing volatile qualities in his friend, had set him up in a little summer house* in the courtyard of the *Theater auf der Wieden,* which in itself was a none too impressive wooden structure. There Mozart could house himself, rent free (his wife was at Baden taking the cure). Schikaneder could furnish him wine and theatrical companionship sufficient to keep up his spirits, while watching with a shrewd eye the progress of the fairy opera. There and in a room at the Casino of Josephdorf, between early June and late July, the bulk of "The Magic Flute" was composed. The numbers were handed to him piecemeal. He seems to have been undismayed by the task of setting a miscellaneous patchwork of stock pantomime situations, lines from previous fairy pieces, excerpts lifted from existing Masonic literature, abundant gags for Schikaneder himself in the part of Papageno, the bird-catcher — an incredible hodgepodge of nonsense and romance, solemnity and slapstick. The incongruities could not have greatly bothered him, for the music came flowing, free and sparkling, and what went to him as the hackwork of many hands was brought together as a masterwork of one. When his first act was well under way, it was apparently decided (just how or why is not known) to inject in the opera a presentation of Freemasonry. Mozart and his friend were both Masons, yet it is hard to imagine Schikaneder, who of course had the controlling hand, as subjecting his business policies to his Masonic enthusiasms. The change involved transforming the wicked magician into the beneficent priest, Sarastro, ministrant of the Masonic principles, while the Queen of Night, whose daughter had come under the power of Sarastro, was necessarily transformed from a good into a wicked fairy.

* This little pavilion was removed to Salzburg in 1877, where it was erected on the Kapuzinerberg.

Mozart seems to have fallen in with this about-face cheerfully enough. In his deft way he transformed tawdry foolery into sheer enchantment by the power of his musical invention and filled the platitudes of the sacerdotal scenes with a grave and impressive beauty. The opera was sketched, save for a few numbers, by the end of July.

Mozart was called to Prague on August 8, where he composed in eighteen days the opera *"La Clemenza di Tito"* for the coronation of the new Emperor, and saw to its mounting. Early in September he was back in Vienna, a sick man, for what was to prove a mortal illness was already overtaking him. Konstanze, who had gone to Prague with him, returned to her Baths, while her husband, who was far sicker than she, rounded out the missing numbers of "The Magic Flute" and completed the full instrumentation in time for the opening performance at the end of the month. It was on setting out for Prague that Mozart was approached by the "mysterious" individual who commissioned from him a Requiem Mass. Mozart was awed by this strange occurrence. He believed that he was writing the ritual music of his own death and later thought that his rival Salieri might have poisoned him. As it turned out, the commission was from a Count Walsegg who wished to produce a Mass as his own, from the anonymous hand of Mozart. He had sent his servant to make the transaction by word of mouth.

As it happened, when "The Magic Flute" reached the stage, Mozart had a little more than two months to live. He wrote the greater part of the Mass while the typhus which was to finish him made him continually weaker. "The Magic Flute," after having pulled off to a bad start (which can be put down to nothing more specific than the unexplainable fortunes of the theatre), soon turned into a popular favorite and ran in Vienna to applauding audiences, reaching its 200th representation within four seasons. Mozart did not get his due reward for "The Magic Flute" from Schikaneder (in money or in immediate recognition), yet those who would point a finger at that strange product of the theatrical world for putting his own name upon the billboards far larger than that of Mozart's, and for eventually surmounting the *Theater an der Wien* with his own likeness in the feathered bird costume, should yet remember that the first success of "The Magic Flute" may have been due more to his comic business and the appeal of his spectacle than to the music which went with it.

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By Ludwig van Beethoven

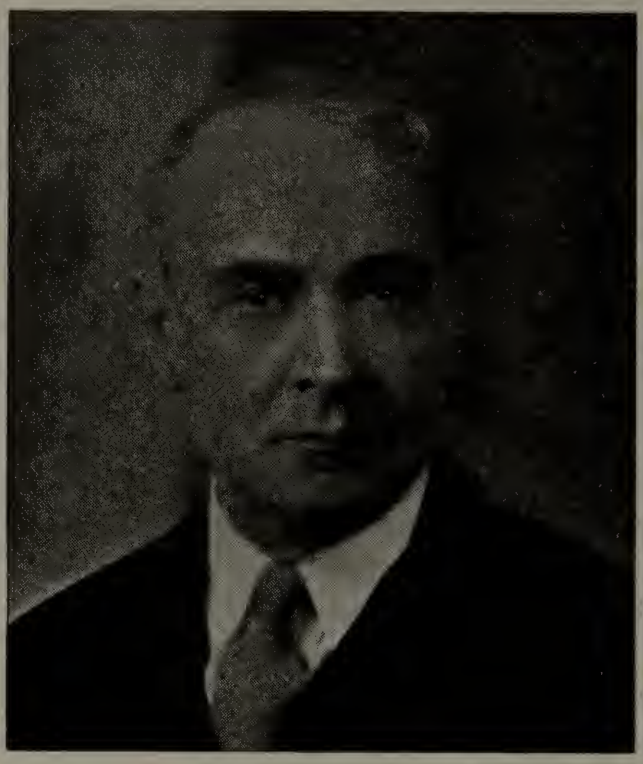
Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

Beethoven had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the programme named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.



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Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," writes Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the principle of exfoliation in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of *"Malerei."** The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "programme" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing

* Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his Smoking Catch, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.' " There is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in

* Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Joyous serenity is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches,* and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale:* "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's *"Lehr und Erbauungs Buch,"* from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo.* There is a not unsimilar passage before the close of the first movement.

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SYMPHONY, E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the *"Scènes Historiques"* in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he aban-

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doned an idea for another tone poem "King Fjalar," rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness erected a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a great intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

* Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter (quoted on page 855). where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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Concerto No. 2 (Jascha Heifetz, Soloist).....Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March.....Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2.....Ravel
Élégie (Violoncello solo: Jean Bedetti).....Fauré
Frühlingsstimmen — Waltzes (Voices of Spring).....Strauss
Gymnopédie No. 1.....Erik Satie–Debussy
"Khovanstchina" Prelude.....Moussorgsky
La Valse.....Ravel
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Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses").....Sibelius
Symphony No. 1 in B-flat major ("Spring").....Schumann
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 3 Harris
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in E minor Brahms
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 102 in B-flat major Haydn
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little antiphonal five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement (Mr. Gray has discovered this very theme as an accompanying figure in the basses in the slow movement). Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

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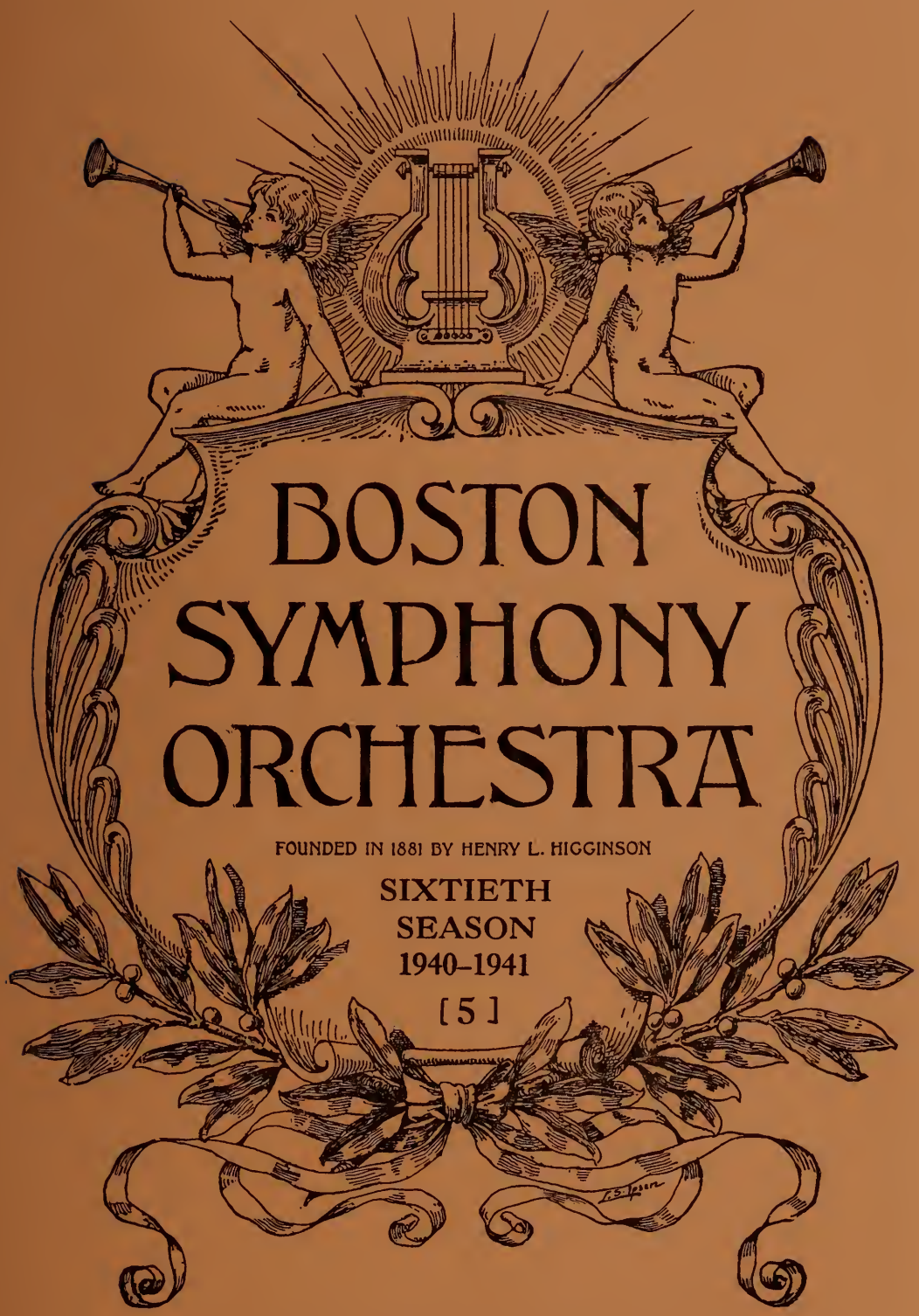
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Concert Bulletin of the Fifth Concert

FRIDAY EVENING, *April* 4

with historical and descriptive notes by

JOHN N. BURK

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SIXTIETH SEASON, 1940–1941

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FIFTH CONCERT

FRIDAY EVENING, April 4

Programme

SCHUBERT Symphony in B minor ("Unfinished")

I. Allegro moderato
II. Andante con moto

PROKOFIEFF "Lieutenant Kije," Orchestral Suite, *Op.* 60

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

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TCHAIKOVSKY Symphony No. 5 in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale (Andante maestoso); Allegro vivace

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SYMPHONY IN B MINOR, "UNFINISHED"

By Franz Schubert

Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8, was composed in 1822, and first performed thirty-eight years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The orchestration follows: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

The world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a third movement that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression – a thing of beauty and completeness in itself. The Schubert that wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. Professor Tovey finds the theme projected for the scherzo "magnificent," but is distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considers entirely unworthy of such a premise. There are others who can imagine no scherzo and finale whatever as properly belonging to the symphony in the state in which Schubert seems deliberately to have left it. However, these futile speculations may be left to those who have tried to uncover in Schubert's uneventful life some unexpected source of inspiration for the symphony. Was Schubert under the spell of a visit to his idol, Beethoven, which he may (or may not) have made in that very year? Or was there some secret love affair? These questions may remain with the romancers, literary and dramatic, who, with little historical data to embarrass them, have been able to give their imagination the fullest play.

The bare facts of Schubert's "Unfinished" Symphony are soon told. He wrote it for the Music Society of Gratz in 1822, in acknowledgment for having been voted an honorary member of the Society. He gave the manuscript to Anselm Hüttenbrenner, the director of the

Society and, so far as records show, neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and attempted (unsuccessfully) to produce his friend's latest opera "Alfonso and Estrella" at Gratz in this year, seems to have done nothing at all about the symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna, December 17, 1865.

"The autograph manuscript, now in the possession of the *Gesellschaft der Musikfreunde,* Vienna," wrote Sir George Grove in 1907, "is on oblong paper, freely but very neatly written, with great grace in the writing, and with but rare corrections. The first page is dated 'Vienna, October 30, 1822.' This was no doubt the day on which Schubert began to write, and judging from the dates marked on his other symphonies, the two movements probably occupied him no more than a week or ten days to put on paper. For the *Scherzo* he made considerable sketches, which are also preserved in the library of the *Gesellschaft,* but they do not seem to have satisfied the composer and were never completed."

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society of Vienna, of which the composer was a member. In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.* They were this Symphony in B minor, of 1822, and the great C major Symphony which he wrote a few months before his death. Both works were posthumous.

Posterity has persisted in wondering what mystery of sudden growth enabled Schubert to pour the full measure of his genius for the first time into the orchestra, shaping the form in which he had always been rather too docile to earlier models into a vehicle for lyrical flight and poignant speech entirely his own. As Grove wrote: "The gap between the work of 1818 and the work of 1822 — between the ages of twenty and twenty-four — is both wide and deep."

* The symphony in E (of 1821) was found in skeleton form and orchestrated for performance by Felix Weingartner in the season past. The apocryphal "Gastein" symphony remains a legend, for no trace of it has been found.

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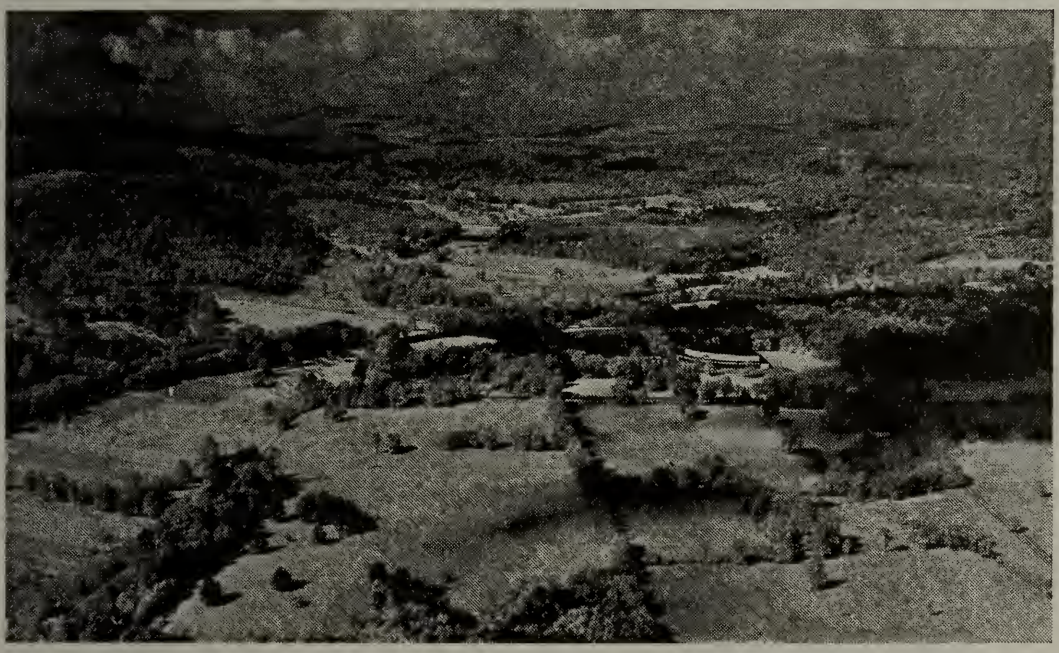
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"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It was performed at the Boston Symphony concerts October 15, 1937. It is said to be an independent score, rather than a selection.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is as good as unknown in this country, having been shown briefly in New York under another title. However, a description of the subject has been obtained from Russian sources by Nicolas Slonimsky: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of

this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh –

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out.
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

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FIFTH SYMPHONY IN E MINOR, *Op.* 64

By Peter Ilyitch Tchaikovsky

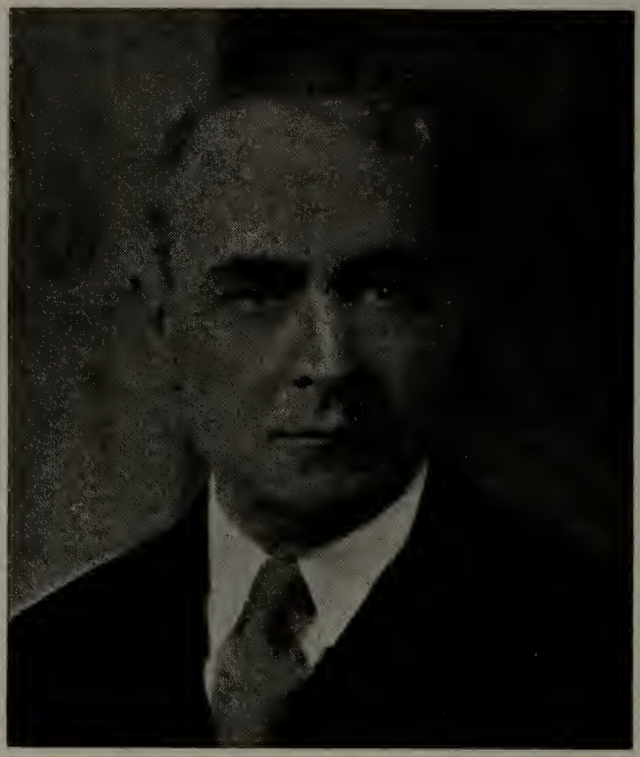
Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

Tchaikovsky's slight opinion of his Fifth Symphony, as compared to his ardent belief in his Fourth and Sixth, is a curious fact, coming as it did from an incorrigible self-analyst, who was always ready to rehearse in his letters to his friends his doubts and beliefs as to the progress of his music. He was much more close-mouthed about his new scores at this time of self-confidence and established fame than he was in 1877, the year of the Fourth Symphony, when he would confide each step to Mme. von Meck, or earlier, when he would submit each new manuscript to his colleagues, hanging on their approval, when he would study audiences and newspaper reviews. There were

(*Continued on page 18*)



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(*Continued from page 9*)

musical confidences in the letters of the later years. But they were more laconic, had less of the questioning note. The artist, surer of his powers, was no less analytic, no less honest about them. He never hesitated to tell, for example, when he was composing from the urge to compose, and when he was forcing himself to it; when he was writing "to order," when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Oniegen* and *Pique Dame*. The former he staunchly believed in, despite its early failures. He had inordinate ambitions for an earlier love — *Cherevichek,* but even after he rewrote it as *Les Caprices d'Oxane,* the world never came around to his view. The world also made a conspicuous reversal in regard to his lighter music. About the ballet, *The Sleeping Beauty,* he was enraptured from the start — thoroughly in the vein, and in love with his subject. The Ballet *Casse Noisette,* on the other hand, he regarded as an uncongenial subject, an annoying commission.

The gist of Tchaikovsky's written remarks about the Fifth Symphony is soon told. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out? * No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers.† My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted at St. Petersburg on

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a "success d'estime." The operas "Mazeppa" and "The Enchantress" had fallen far short of his expectations. In the programme symphony, "Manfred," he had never fully believed. Of the Orchestral suites, only the third had had a pronounced success.

† Tchaikovsky had in that spring comfortably established himself in his country house at Frolovskoe near Moscow, where he could enjoy his solitary morning walks, and his flower garden, with its "charming pool and tiny islet, fringed by forest."

LIST OF WORKS

Performed in the Brooklyn Series

DURING THE SEASON 1940-1941

BARBER.....Overture, "The School for Scandal," *Op.* 5
III February 13

BEETHOVEN.....Symphony No. 5 in C minor, *Op.* 67
I November 22

Symphony No. 6, in F major, *Op.* 68, "Pastoral" IV March 14

Overture to "Leonore" No. 3, *Op.* 72 II January 10

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98
III February 13

DEBUSSY.....Two Nocturnes (Nuages, Fêtes)
III February 13

HAYDN.....Symphony in G major, No. 88
II January 10

HINDEMITH.....Concerto for Violoncello and Orchestra
Soloist: GREGOR PIATIGORSKY
III February 13

MOZART.....Overture to "The Magic Flute"
IV March 14

PROKOFIEFF.....'Lieutenant Kije," Orchestral Suite, *Op.* 60
V April 4

RIMSKY-KORSAKOV.....Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), *Op.* 35
II January 10

SCHUBERT.....'Unfinished" Symphony in B minor V April 4

SIBELIUS.....Symphony No. 5 in E-flat major, *Op.* 82
IV March 14

TCHAIKOVSKY.....Symphony No. 5 in E minor, *Op.* 64
V April 4

VAUGHAN WILLIAMS.....A London Symphony I November 22

November 17 and 24, despite a considerable popular success, hardly raised his opinion of the new symphony, for he wrote to Mme. von Meck in December — "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings to me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night, I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!"

The success of the symphony when he conducted it at Prague on December 22, and when it was produced at Moscow a few weeks later does not seem to have altered his opinion. Only after another pronounced success at Hamburg, where he conducted the work on March 15, did he alter his opinion. The musicians at the rehearsals had a high opinion of it, a circumstance which always carried much weight with Tchaikovsky. This concert brought from him his best word for the symphony. He wrote to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time."

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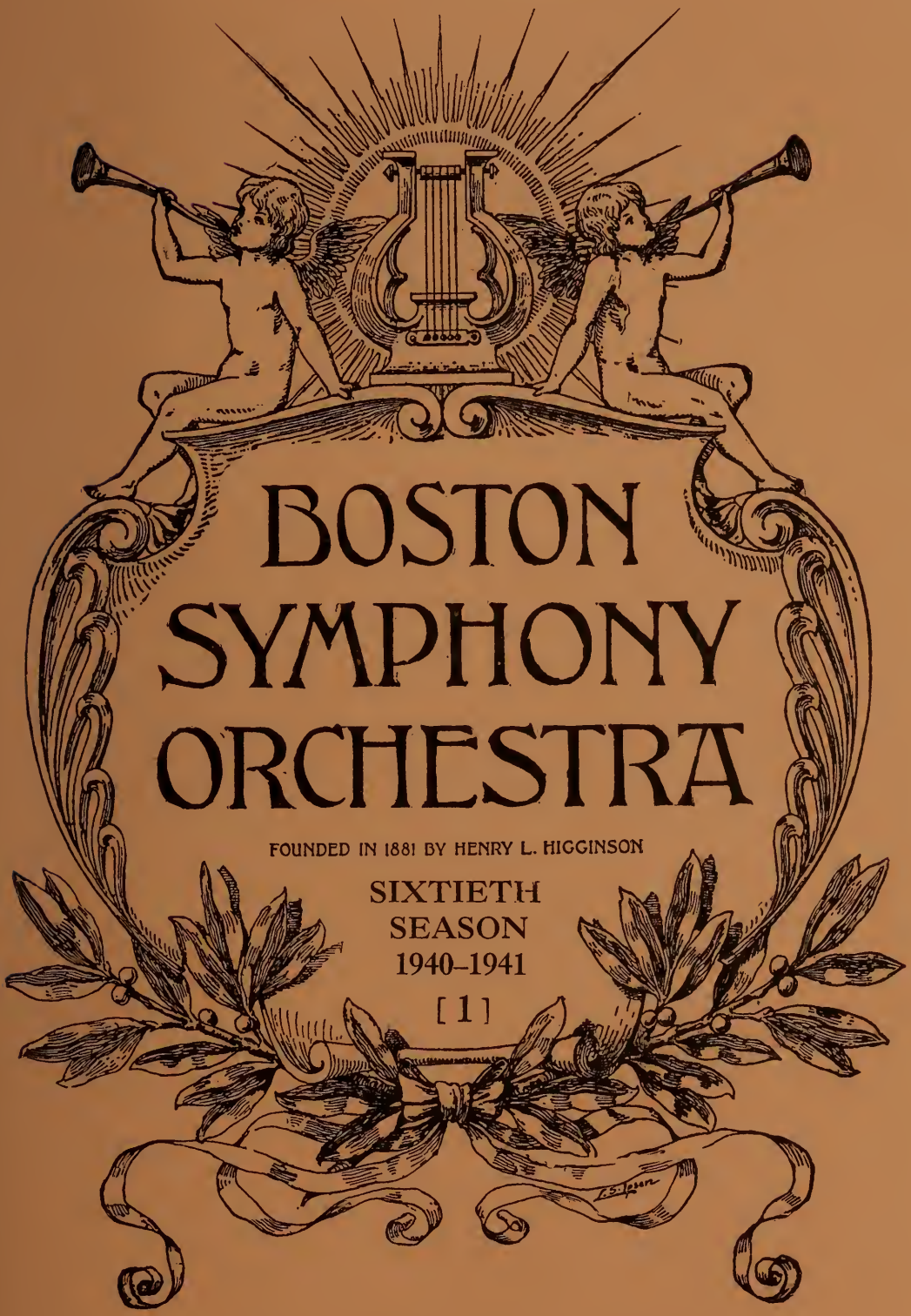
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Concert Bulletin of the First Concert

THURSDAY EVENING, *October* 17

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

SIXTIETH SEASON, 1940–1941

SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

THURSDAY EVENING, October 17

Programme

Vaughan Williams A London Symphony

I. Lento; Allegro risoluto
II. Lento
III. Scherzo (Nocturne): Allegro vivace
IV. Andante con moto; Maestoso alla marcia
Allegro: Maestoso alla marcia
Epilogue: Andante sostenuto

INTERMISSION

Beethoven Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro; Trio
IV. } Allegro

"A LONDON SYMPHONY"

By RALPH VAUGHAN WILLIAMS

Born at Down Ampney between Gloucestershire and Wiltshire, England, on October 12, 1872

Vaughan Williams composed "A London Symphony" in the years 1912 and 1913. The first performance of the original version was given at an F. B. Ellis concert in Queens Hall, London, March 27, 1914, Geoffrey Toye, conductor. The composer later revised his score, which required almost a full hour to perform, and the revision was first played under the direction of Adrian Boult. A second revision was made in 1920 when the score was published. The score under revision was considerably shortened, particularly in the Finale. The Symphony was performed under the direction of Albert Coates at a concert of the British Music Society in Queen's Hall, May 4, 1920. Mr. Coates also was the conductor who made the Symphony heard in America at a concert of the New York Symphony Society, December 30, 1920. The first performance by the Boston Symphony Orchestra took place February 18, 1921, Pierre Monteux conducting. The Symphony was repeated in the same season on April 15. There was a later performance April 27, 1923, and a performance under the direction of Richard Burgin, November 24, 1933.

There was a third revision after the publication of the score with further condensations which appear in the small score subsequently published. This revision is being followed for the first time in Boston in the present performances.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, jingles, tam-tam, glockenspiel, two harps, and strings.

The score was published with a dedication "To the Memory of George Butterworth." George S. K. Butterworth, a composer of orchestral pieces and songs, was killed in action in France, August 5, 1916, at the age of thirty-six.

THE composer made this statement in the programme of the London performance of 1920:

"The title, 'A London Symphony,' may suggest to some hearers a descriptive piece, but this is not the intention of the composer. A better title would perhaps be, 'Symphony by a Londoner,' that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression; but it would be no help to the hearer to describe these in words. The music is intended to be self-impressive, and must stand or fall as 'absolute' music. Therefore, if listeners recognize suggestions of such things as the 'Westminster Chimes,' or the 'Lavender Cry' they are asked to consider these as accidents, not essentials of the music."

Mr. Vaughan Williams has been even more laconic about his other symphonies. The early "Sea" Symphony was an exception, because it contained its own descriptive text. But of bucolic episodes in the

"Pastoral" Symphony he gave no hints whatever, and his latest is frankly "absolute." When Albert Coates introduced the London Symphony in New York he gave out in the printed bulletins of the Symphony Society a vivid word picture. The description has been generally quoted since, and taken as having emanated at least in some part from the composer. As spokesman, Mr. Coates had become decidedly specific. It was natural to assume some sort of an understanding "between friends."

One recalls controversies in Germany, protests of composers such as Mahler or Strauss, who were wary of sanctioning elaborate elucidations as official, and whose friends sometimes made known more than they were intended to. "Programmistic" composers have probably felt that word pictures can be a doubtful aid. If cleverly expressed, they have been known to exceed the function of guide, to draw public and critical attention from music to literature. When Vaughan Williams spoke of his score as "a symphony by a Londoner," he implied clearly enough that it was personal music, music simply of Vaughan Williams which somehow drew into its wake certain everyday sights and sounds. Guiding words could not probe its essential nature. The composer knew, probably, that Londoners would, to the extent of their sympathy with him as an artist, feel the music as he did. Those of other cities and nations would respond less surely to the external earmarks. Descriptions of London might be of help to them.

The explanation given out by Albert Coates was as follows:

First Movement

"The first movement opens at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery. London sleeps, and in the hushed stillness of early morning one hears 'Big Ben' (the Westminster chimes) solemnly strike the half-hour.

"Suddenly the scene changes (*Allegro*). One is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours — a steady stream of foot passengers hurrying, newspaper boys shouting, messengers whistling, and that most typical sight of London streets, the coster-monger (Coster 'Arry), resplendent in pearl buttons, and shouting some coster song refrain at the top of a raucous voice, returning from Covent Garden Market, seated on his vegetable barrow drawn by the inevitable little donkey.

"Then for a few moments one turns off the Strand into one of the quiet little streets that lead down to the river, and suddenly the noise ceases, shut off as though by magic. We are in that part of London known as the Adelphi, formerly the haunt of fashionable bucks and dandies about town, now merely old-fashioned houses and shabby old streets, haunted principally by beggars and ragged street urchins.

"We return to the Strand and are once again caught up by the bustle and life of London — gay, careless, noisy, with every now and then a touch of something fiercer, something inexorable, as though one felt for a moment the iron hand of the great city — yet, nevertheless, full of that mixture of good humor, animal spirits, and sentimentality that is so characteristic of London.

Second Movement

"In the second movement the composer paints us a picture of that region of London which lies between Holburn and the Euston Road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets, over which seems to brood an air of shabby gentility — a sad dignity of having seen better days. In the gathering gloom there is something ghost-like. A silence hangs over the neighborhood, broken only by the policeman on his beat.

"There is tragedy, too, in Bloomsbury, for among the many streets between Holburn and Euston there are alleys of acute poverty and worse.

"In front of a 'pub,' whose lights flare through the murky twilight, stands an old musician playing the fiddle. His tune is played in the orchestra by the viola. In the distance the 'lavender cry' is heard: 'Sweet lavender; who'll buy sweet lavender?' Up and down the street the cry goes, now nearer, now farther away.*

"The gloom deepens, and the movement ends with the old musician still playing his pathetic little tune.

Third Movement

"In this movement one must imagine one's self sitting late on a Saturday night on one of the benches of the Temple Embankment (that part of the Thames Embankment lying between the Houses of Parliament and Waterloo bridge). On one side of the river all is quiet, and in the silence one hears from a distance, coming from the other side of the river, all the noises of Saturday night in the slums. (The 'other' side, the south side of the River Thames, is a vast net-work of very poor quarters and slums.) On a Saturday night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce of all kinds; the streets and alleys are crowded with people. At street corners coster girls in large feather hats dance their beloved 'double-shuffle jig' to the accompaniment of a mouth organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest; then we hear a few bars on a hurdy-gurdy organ. All this softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.

*"The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with 'sixty-two elegant cuts' and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London — the gipsy's cry, chairs, baskets, brooms, 'sung in exquisite intervals, plaintive, sustained, enduring,' and the cry and song of lavender. The other cries he said, are plenty, new, and horrible. One of the most hideous is 'All alive, O! Catch 'em alive!' "— P.H.

"The music changes suddenly, and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes down, making Slumland and its noises seem remote. Again, for a few bars, we feel the Thames flowing through the night, and the picture fades into fog and silence.

Fourth Movement

"The last movement deals almost entirely with the crueler aspects of London, the London of the unemployed and unfortunate. After the opening bars we hear the 'Hunger March' — a ghostly march of those whom the city grinds and crushes, the great army of those who are cold and hungry and unable to get work.

"We hear again the noise and bustle of the streets (reminiscences of the first movement), but these now also take on the crueler aspect. There are sharp discords in the music. This is London as seen by the man who is 'out and under'; the man 'out of a job,' who watches the other man go whistling to his work; the man who is starving, watching the other man eat — and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering.

"The music ends abruptly, and in the short silence that follows, one again hears 'Big Ben,' chiming from Westminster tower.

"There follows the epilogue, in which we seem to feel the great deep soul of London — London as a whole, vast and unfathomable — and the symphony ends as it began, with the river — old Father Thames — flowing calm and silent, as he had flowed through the ages, the keeper of many secrets, shrouded in mystery."

English writers upon music have not been at a loss to find pictorial images in "A London Symphony." The reviewer of the first performance of the revised score pointed out in the *London Times* that Vaughan Williams is not the familiar type of composer who writes programme music, and withholds verbal pictures lest the hearer be distracted from the music as such. "On the contrary he tells us plainly what is the basis of his symphony, that conglomeration of people and things which we all know, rail at, hate, love and admire at once, and call London. When the symphony ended — the last note faded away, not into silence, but into the distant murmur of the traffic in Oxford Street. The music just receded again into the mass of common things from which it had sprung. In the course of the symphony everyone had recognized certain evidences of these, the jingle of a hansom cab in a quiet street, the cry of a lavender seller, the Westminster chimes — things which you cannot help hearing, but do not notice very much in London life. There is no use in pointing them out; they are only the accidents which we occasionally use as symbols of the life which occasions them. In the Symphony none of them has much to do with the main thread of the music, save perhaps that the chimes in the finale serve to cut the thread.

"If Vaughan Williams does not tell us the details of his programme,

therefore, it is not because he fears to tell us too much, but because we already know far more than he can tell us. We can all make up our own pictures if we want them, sometimes they leap to the inward eye unbidden. The simple, solemn sounds with which the finale opens gave us one which could not have been in the composer's mind when he wrote the Symphony before the war. It was the picture of Whitehall with a dark scaffolding enclosing an unfinished cenotaph and the figure of Nelson looking down from his pillar in the background. It came, no doubt, because at that moment, after the hectic bustle of the scherzo, the composer had paused for a moment to consider some big things which London rarely pauses for, but never quite forgets."

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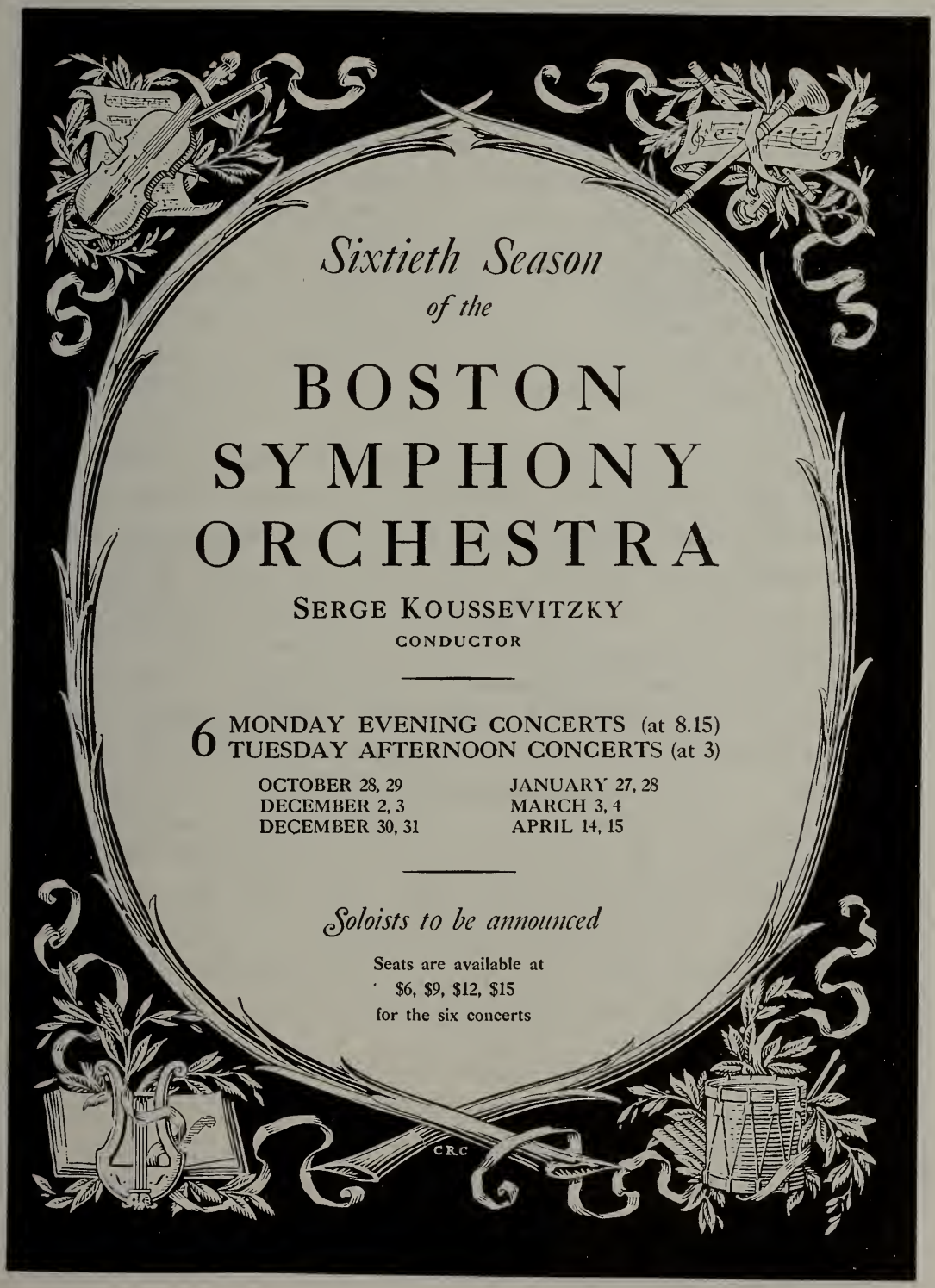
STREET CRIES OF LONDON

By George A. Kuyper

The hawking of wares in the streets of the city has in every country led to the creation of distinctive calls which itinerant pedlars have employed to draw attention to the goods they are selling. Stereotyped expressions and the inflections of voice which each hawker used in crying his wares led to short musical phrases which ultimately became distinctive parts of the formula of each variety of pedlar. When and where these calls or "cries" originated no one knows – as one French writer has said, their origin *se perd dans la nuit des temps.*

The earliest record of London trade cries is given in the *New English Dictionary* of a cry of 1393: "Kokes and here knaues crieden hote pyes hote." In a fourteenth century poem by Dan John Lydgate (1370–1450) titled *London Lackpenny* is found the earliest collection of these street cries: included are those of "hot peascods," "strawberries ripe and cherries in the rise" (recall Herrick's "Cherry-Ripe"), "hot sheep's feet," and "rushes green."

In a play entitled *Three Ladies of London* (1584) there is a broom-cry:


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New broomes, green broomes, will you buy any?
Come maydens, come quickly, let me take a penny.
My broomes are not steeped
But very well bound.
My broomes be not crooked.
But smooth cut and round.

Many of the early English dramatists introduced the street cries into their plays. They are rich in pictorial illustration and provide a vivid mirror of the times.

Readers of Smollett's *Humphrey Clinker* will recall his protests against the "noisy rustics bellowing 'green peas.'" There was also Morose in Jonson's *Silent Woman,* who walked through the streets protecting his ears by "a huge turban of night caps" against the many street noises — particularly the cries: fish-wives, orange-women, chimney-sweepers, broom- and costard-mongers, among others. The streets of London for generations must have resembled a modern fair in which the loudest voices "carry" the customer (or perchance drive him away!).

Addison, in the *Spectator* (No. 251), wrote: "There is nothing which more astonishes a foreigner, and frightens a country 'squire, than the cries of London. My good friend Sir Roger often declares that he cannot get them out of his head, or go to sleep for them, the first week that he is in town." Then Addison refers to a project proposed by one of his readers: "Comptroller general of the London cries" which he divides into vocal and instrumental. "Vocal cries are of a much larger extent, and indeed so full of incongruities and barbarisms, that we appear a distracted city to foreigners. Milk is generally sold in a note above *Ela*. . . . The chimney-sweeper is confined to no certain pitch; he sometimes utters himself in the deepest bass, and sometimes in the sharpest treble. . . . It should be my care to sweeten and mellow the voices of these itinerant tradesmen before they make their appearance in our streets. . . . There are [those] who affect a very slow time. . . . I [cannot] forbear being inspired with a most agreeable melancholy when I hear that sad and solemn air with which the public are asked, If they have any chairs to mend."

In *Fortunes of Nigel* Sir Walter Scott has the apprentice Jenkin Vincent crying to every passerby: "What d'ye lack — What d'ye lack? Clocks — watches — barnacles? What d'ye lack?"

Among the earliest cries of London is the cry of the city watchman:

Lanthorne and a whole candell
Light, hange out your lights, heare!

Or the call of the Bellman:

Mayds in your smocks, Looke
Wel to your lock — your fire
And your light, and God
Give you good night. At
One o'clock.

Recall Milton's "Or the bellman's drowsy charm"; although Hamlet's opinion of the town-crier's voice is also well known.

In a collection of the time of Ben Jonson are listed thirty-six cries:

Cooper	Onions	Olde Dublets
Tinker	Ende of Golde	Pippins
Bui a Matte	Blackinge Man	Chimney Swepes
Bui Brumes	Cooles	Cherry Ripe
Alminake	Camphires	Cabeches
Kitchen Stuff	Mussels	Place
Glasses	Oranges	Hartti Chaks
Cockels	Lemons	Turneps
Mackrill	Lettice	Rosmarie Baie
Olde Iron	Aqua Vitae	Herringes
Pens and Ink	Olde Bellows	Buy Any Milk
Osters	Shades	Piepin Pys

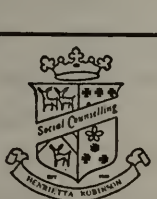
As the itinerant tradesman opened up his shop and as occupations were superseded by civilization, many cries became extinct: Small coals, wood to cleave, fine writing ink, wafers or wax, aqua vitae, hot wardens, hot codlings, milk (in regard to the last, the cry was shortened from "Any milk here?" to "Milk below" and finally corrupted into "Mio" which some wag interpreted into *Mi-eau — Demi-eau.*) Others have become embedded in nursery rimes:

One-a-penny, two-a-penny, hot cross buns.

Buy my Diddle Dumplings, hot, hot!
Diddle! Diddle! Diddle! Dumplings hot.

Round and sound
Two pence a pound
Cherries! rare ripe cherries.

Eminent composers have set to music the cries most in vogue at their time. Thomas Morley set music of four, six, eight and ten parts to the cries of his day. Orlando Gibbons (1583–1625) set music in madrigal form to several contemporary cries. *Pammelia-Musickes Miscellanie* (1600–1618) is a compilation of cries set to music. Georges Kastner wrote a humorous symphony entitled *Les Cris de Paris* and Charpentier used street cries in his opera *"Louise."*



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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was

forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a *forte* bow stroke." He protested that "the life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." All this suggests that Beethoven may have suffered by two extremes in the matter of these fermatas — from the italicizing Romantics, and from the too correct and brisk academicians. Even many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end to them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for

the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement. The slow movement, more conventional, had its surprising passages. The scherzo (labelled merely "Allegro") had, unlike the scherzo of the Second or Third Symphonies, little of what was implied by the word. The *da capo* is more like a new development than a repeat, and the sense of progression naturally ushers in the long bridge to the finale, a link between movements which was entirely without precedent. The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no analyst, no technician, will ever account for in factual terms.

And so the symphony remains the most striking manifestation of the impassioned, the eruptive Beethoven. It sent the romancers at once searching for causes, for explanations, and they have never ceased. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" [Schindler], and that the notes were suggested to him by the call of the goldfinch [Ries]. Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

Some writers would not agree with this. Grove, for example, assumed that Beethoven must have had a "personal purpose or idea" in mind when he put this stormy music to paper. "It is impossible," wrote Grove, "to resist a strong feeling of regret that in this and others of his symphonies Beethoven did not give us a clue to his intentions." That regret did not curb Sir George in the exercise of free speculation. Since the Symphony occupied its maker principally from 1805 till the end of 1807, and since 1806, the year of the Fourth Symphony, was also the time when Beethoven became secretly en-

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Mozart.....Symphony in E-flat major (Koechel No. 543)

Shostakovitch.....Symphony No. 5, *Op.* 47

gaged to Theresa von Brunswick, there was nothing more natural than to look for signs of that touching love affair in both symphonies. Grove believed without question that Theresa was the *"Unsterbliche Geliebte."* The emotional outpourings of the Fifth Symphony were the outpourings of the famous love letters, transformed from the incoherence of words to the coherence and ordered power of notes. "The Recollections of Countess Theresa von Brunswick," written by her younger friend under the pseudonym "Mariam Tenger" and published in 1890, makes repeated allusion to a stormy scene which is described as having taken place in 1796 between the excitable master and his then child pupil of fifteen. The Countess in her old age seemed to remember this scene with especial vividness, and Grove saw in it the very picture of the opening movement.

The composer, impatient at the shy girl's frightened and fumbling attempt at a sonata, stamped out of the house into a blizzard while the alarmed Theresa hurried after him with his hat and cloak.

Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how 'to put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Plentiful readings less acceptable than this one could be found, with little hunting. Berlioz, whose musicianly understanding of Beethoven's symphonies must sometimes be discerned through a thicket of verbiage, sees here "the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt." Imaginative embroidery reaches its height when Berlioz is reminded by the trio in the scherzo of a "gay and frolicsome elephant" (*"les ébats d'un éléphant en gaieté"*). One turns with a certain relief to the thought that Beethoven was probably conscious of tones and nothing else as this tonal revolution transpired and became articulate. It would seem entirely possible that he had no personal encounter in mind, no scheme for the disruption of musical law and order. As Edouard Herriot has said, in his "Life and Times of Beethoven," he proceeded "without a calculated theory, without a scholastic formula, but in an altogether simple manner, because in so ample a work, master over all his resources, he applied himself once more with a native ingenuousness." The music, too, may be profitably approached with a similar ingenuousness, free of inward probings.

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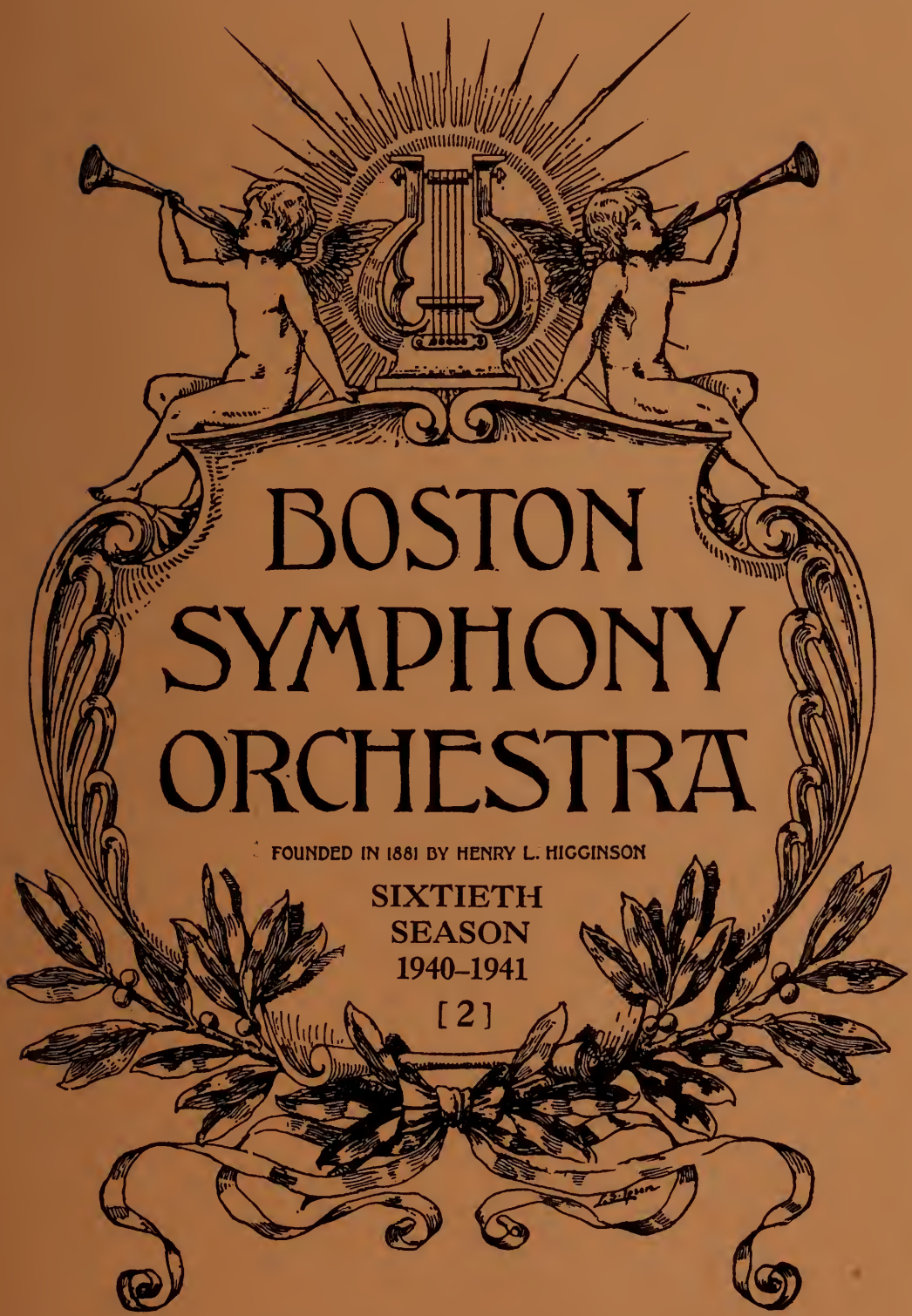
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Love for Three Oranges — Scherzo and March.....Prokofieff
Ma Mère L'Oye (Mother Goose).....Ravel
Passion According to Saint Matthew (Three Albums).....Bach
"Peter and the Wolf".....Prokofieff
Petrouchka Suite Stravinsky
Pictures at an Exhibition.....Moussorgsky-Ravel
Pohjola's Daughter.....Sibelius
"Romeo and Juliet," Overture-Fantasia.....Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses").....Sibelius
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

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SIXTIETH SEASON, 1940–1941

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

THURSDAY EVENING, *November* 14

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

[Sixtieth Season, 1940–1941]

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Boston Symphony Orchestra

SIXTIETH SEASON, 1940–1941

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

THURSDAY EVENING, NOVEMBER 14

Programme

HAYDN Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

BEETHOVEN Overture to "Leonore" No. 3, *Op.* 72

INTERMISSION

SHOSTAKOVITCH Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

BALDWIN PIANO

SYMPHONY IN G MAJOR, No. 88

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in G major, labeled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopt and Härtel as 88, was the first of the second set of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the workings out of the Fourth through the Eighth symphonies, the "Coriolanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise.* But the subject had developed in Beethoven's imagination to a new and

electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise,* but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

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SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente.* The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiriting conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady Macbeth of Mzensk' (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.

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These two "evening pictures," or nocturnes, have their background in Dr. cDonald's own early life, when he lived not far from, and knew well, the ission of San Juan Capistrano in southern California.

mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.†

"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an ex-

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

† It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

pressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict

peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

The predicament of Shostakovitch and the nature of the outcry against him may be better understood as described by Grigori Schneerson (printed in *Modern Music,* March-April, 1938):

"A few years ago there appeared the now famous series of articles in the newspaper *Pravda* which were followed by the highly publicized discussion in the Composers' Union, condemning the formalistic tendencies as well as the vulgar realism of 'Lady Macbeth.' Both within and beyond the boundaries of Russia, admirers of that composer's remarkable gifts heard this censure as a thunderclap from a clear sky. Shostakovitch, synonym of young Soviet musical creation, its most outstanding representative, with a world reputation to boot, was hurled from his pedestal!

"Not many at that time understood the meaning, the purpose of the *Pravda* criticism. With courageous directness the paper raised the problem of 'ultimate truth in art,' and, more specifically, of folk-consciousness in the composer, as against an indulgence in fruitless devices to enrapture the 'art-gourmands.' The articles were intended as a clarion call to artists to create as for a great epoch.

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Programme

CHACONNE in G minor *Purcell-Barbirolli*

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SYMPHONY No. 7 in C major *Schubert*

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"In the Western world the object of the *avant-garde* is presumably the overthrow of old artistic foundations, the breaking out of 'new paths,' however meaningless, at any cost. For us in the Soviet, however, the *avant-garde* is held to express progressive ideas only when it talks to the people in a new, powerful, and intelligible language. The demands of the wide masses of people, their artistic tastes, grow from day to day. The 'advanced' composer is therefore one who plunges into the social currents swirling round him, and, with his creative work, serves the progress of humankind."

Last year Shostakovitch composed his Sixth Symphony. Virtually nothing about the piece or its performance is known outside of Russia. Nicolas Slonimsky, who keeps in constant touch with musical events in Russia, has kindly contributed the following interesting account of the latest chapter in the efforts of an artist and his government to come to an understanding.

"Encouraged by the success of the Fifth Symphony, Shostakovitch announced plans for a new symphony dedicated to the memory of Lenin. This was a difficult undertaking, in which the problem of ideological fidelity was all-important. Lenin was in no sense a music lover, and his musical predilections were indefinite. It was known only that Lenin was definitely opposed to what was loosely termed 'leftist art.' On the positive side, it was known that during the early days of the Revolution, he heard the pianist Dobrowen play Beethoven's 'Appassionata,' and liked it. The ideological influence of Beethoven

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BRAHMS Symphony No. 2 in D major, *Op.* 73

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has been strong in Soviet music at all times. Beethoven's earnestness of purpose, the epic dimensions of his music, his political independence, all these qualities were regarded as 'consonant' with Soviet philosophy. Shostakovitch's Fifth Symphony opens, significantly, with flashes of Beethovenian lightning. For his new symphony, Shostakovitch planned to take a leaf from Beethoven's Ninth, and use chorus and soloists. His 'Hymn of Joy' was to be a poem about Lenin by a Caucasian poet, which had an epical ring, and an imprint of authentic self-expression. But something must have gone seriously wrong, for when the Sixth Symphony was finally produced at the Moscow Festival, on December 3, 1939, it was sans chorus, sans Lenin, sans everything.

"Also, the universal approbation that greeted the Fifth Symphony was signally lacking at the performance of the Sixth. In the course of the Moscow Festival of November–December 1939, several major works were performed, among them three cantatas: Prokofieff's 'Alexander Nevsky,' arranged from his music to the film of the same name; Shaporin's 'On the Field of Kulikov,' and Koval's 'Emelian Pugatchov.' All these cantatas drew their inspiration from the incidents of the remote past of Russian history. Alexander Nevsky was the Russian leader who routed the Teutonic Knights at the bloody Ice Battle on the frozen Peipus Lake, on April 5, 1242. The film, with its emphasis on the ability of Russian armies to repel a Germanic invasion, was made before the conclusion of the German-Soviet pact of August 1939, but the production of the cantata on November 20, 1939, apparently was not considered as conflicting with the friendship clause of the pact. Shaporin's subject was the Russian victory over the Tartar chieftain Mamay in the year 1380. Koval selected the story of the rebel Emelian Pugatchov, executed by Catherine the Great on January 11, 1775. The cantatas of Prokofieff and Shaporin emphasized the national, and Koval's cantata, the historical and revolutionary elements. All three were extremely successful, and the press published long articles discussing their merits, while Shostakovitch's Symphony was barely reported at all. The technical analysis of the Symphony in the December 1939 issue of *Sovietskaya Musica* was definitely disparaging. The lesson was made fairly clear. What is needed in the year 1940 is the romanticization of Russia *circa* 1240, while Shostakovitch devotes his talents principally to satirizing Russia *circa* 1840. Will Shostakovitch be able to adapt his essentially satiric talent to the changed times? His entire future in Soviet Russia hinges on the answer."

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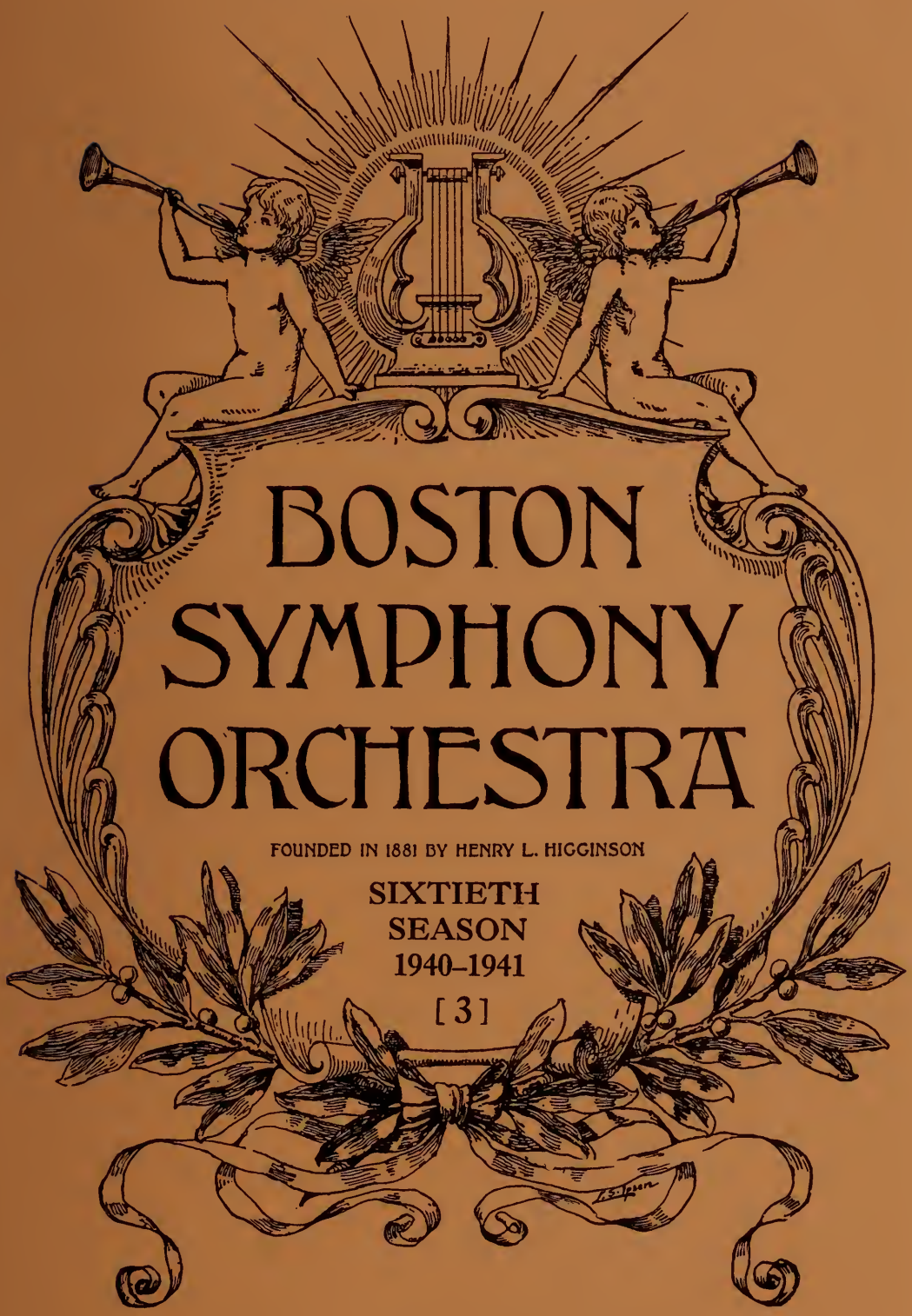
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Concert Bulletin of the Third Concert

THURSDAY EVENING, *December* 19

with historical and descriptive notes by

JOHN N. BURK

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[Sixtieth Season, 1940–1941]

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SIXTIETH SEASON, 1940–1941

SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

THURSDAY EVENING, DECEMBER 19

Programme

BARBER Overture, "The School for Scandal," *Op.* 5

SIBELIUS Symphony No. 6, *Op.* 104

I. Allegro molto moderato
II. Allegro moderato
III. Poco vivace
IV. Allegro molto

STRAVINSKY Capriccio for Orchestra with Piano Solo

I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto

(Played without pause)

INTERMISSION

BRAHMS Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

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OVERTURE, "THE SCHOOL FOR SCANDAL"

By SAMUEL BARBER

Born at West Chester, Pa., March 9, 1910

Mr. Barber composed his Overture in 1932. It was first performed at the summer series of concerts of the Philadelphia Orchestra in Robin Hood Dell, August 30, 1933. The Overture has been performed by the New York Philharmonic Symphony Society, John Barbirolli conducting, March 30, 1938, and at the concerts of the Cleveland Orchestra, October 24, 1940, Artur Rodzinski conducting.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, bells, triangle, harp, celesta, and strings.

THE Overture, according to Arthur Loesser, programme annotator of the Cleveland Orchestra, "is said not to be intended as a prelude to an actual performance of Sheridan's famous comedy, but merely as a musical reflection of the play's spirit. Its sprightly character, coupled with its classical pattern, demonstrates its affinity for its original." Mr. Samuel Laciar supplied this description of the Overture for the initial Philadelphia performance:

"The Overture begins with a very rapid figure for the full orchestra, except trombones, followed by a lilting melody in 9-8 time in the first violins, which is developed somewhat by other instruments of the orchestra. A second figure in the piccolo and flutes then appears, a phrase which plays an important part later in the Overture. There is a change to a slightly slower tempo, and the second subject, a melodious tune, is played by the oboe, followed by a new figure in the first clarinet, with an accompaniment in the strings reminiscent of the oboe melody. This leads through the flutes and strings, the latter in very rapid figuration, back to the first subject and in the original tempo. The second theme, first announced by the oboe, now returns in the clarinets and violas and later in the first violins. There is a return of the triplet figure, and the Overture closes with a joyous rush in the full orchestra. The music is in keeping with the spirit of the Sheridan comedy, itself a great stage classic."

Samuel Barber grew up in an atmosphere of music: his mother is the sister of Louise Homer, the inestimable contralto. He began to take an interest in music as a child, was given piano lessons at the age of six, and at seven he made his first attempt at composition. He entered Curtis Institute of Music, Philadelphia, when he was thirteen where, among other subjects, he studied composition with Rosario Scalero, and singing with Emilio de Gogorza. He was awarded the Prix de Rome in 1935, and the Pulitzer prize for music for that and the following year. There have been frequent performances of his

music by the orchestras of the United States, and performances as well by the London Symphony Orchestra, the British Broadcasting Corporation Orchestra of London, and the Augusteo at Rome.

His orchestral works include, besides the Overture, "Music for a Scene from Shelley" (1933), his "Symphony in One Movement" (1936), an "Adagio for Strings" (1936), and "Essay for Orchestra" (1937). A concerto for violin recently completed is shortly to have a first performance. His chamber music includes a Serenade for String Quartet (1929), "Dover Beach," for Voice and String Quartet (1931); a String Quartet in B minor (1936); a 'Cello Sonata (1932), and three songs from James Joyce's "Chamber Music" (1936). He has also written "The Virgin Martyrs," for women's voices *a capella* (1935).

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SYMPHONY NO. 6, *Op.* 104

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

The Sixth Symphony of Sibelius was completed in January, 1923, and first performed at a concert in Helsingfors on the 19th of February, the composer conducting. The first performance in the United States was given by the Philadelphia Orchestra, Leopold Stokowski conducting, April 23, 1926. The first performance in Boston was by the Boston Symphony Orchestra, February 28, 1930. There were further performances on March 28 of the same season, and on March 10, 1933.

The Symphony is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, timpani, harp and strings. It is dedicated to Dr. Wilhelm Stenhammer.*

The Sixth Symphony, less frequently performed than its fellows, has its champions among the special advocates of Sibelius. Constant Lambert has written in his "Music Ho!": "Although at present this fascinating study in half-tones, emotional and orchestral, is overshadowed by the grandeur of No. 5, I feel that future commentators may find its intimate quality more indicative of the true Sibelius, just as many of us feel that Beethoven's fourth and eighth symphonies are more *echt-Beethoven* than the popular odd-number symphonies."

Cecil Gray is particularly reminded by the Sixth Symphony of the famous remark of Sibelius that while contemporary composers were producing "musical cocktails" in great variety, he was offering the world "pure cold water." "It is, indeed," writes Mr. Gray, "the purest and coldest water that has yet flowed from the Sibelian fountain. As has already been suggested, the keynote of the work consists in a sense of serenity and poise, avoiding every kind of extreme, and this characteristic is found in every aspect of it. The composer does not make use of the lavish palette of the modern orchestra, but neither does he here restrict himself to the austere, classical orchestra of most of his symphonies, permitting himself the mild relaxation and luxury of a harp, which he had not employed since the First, and a bass clarinet, which he has not elsewhere employed at all in his symphonies. The colouring, in consequence, is neither opulent nor ascetic, neither bright nor sombre, but in intermediate tones, pearl greys and light browns, softly luminous. Similarly the tempos are neither conspicuously fast nor slow; pianissimos and fortissimos are rare; the full orchestra is hardly used at all in the whole work, but when it is, never for purposes of mere sonority.

"This suggestion of balance between extremes is further symbolically reflected in the tonality of the first movement, which is ostensibly that of D minor, but with the B natural, giving the impression of hovering ambiguously between major and minor. This modal atmosphere, unusual in the music of Sibelius, which is almost invariably strongly tonal in character, can also be perceived in the other movements; it is a characteristic, indeed, which imparts an underlying spiritual unity to the whole four movements, just as the perpetually recurring interval of the augmented fourth does in the Fourth Symphony. On the other hand, there is not, so far as the present writer is aware, any instance in this work of a theme from one movement occurring, however, fleetingly, in another movement, although this all-pervasive modality might seem to suggest some kind of thematic interconnection at times."

The following searching analysis was made by Lawrence Gilman for the programmes of the Philadelphia Orchestra:

"The first movement begins (*Allegro moderato,* A minor, 2-2) with an introductory passage for strings alone, without basses, derived from a phrase which recalls Beethoven by its use of melodic intervals progressing in simple diatonic steps. A characteristic theme is outlined by the flutes, moving in thirds. There are subsidiary themes, likewise progressing by thirds, and diatonically, so that this device might almost be regarded as the hallmark of the symphony.

"The movement is dominated by a subject in eighth-notes that

is heard from the first violins, divided in three parts, and playing *spiccato;* its melodic outline is closely akin to that of the earlier subject for the flutes. The orchestra plays with it ceaselessly for more than half a hundred measures, after which it merges into the flute theme, now joined at the octave by the 'cellos. The familiar thirds are everywhere — in the figures in thirty-second notes for the flutes, oboes and clarinets; in the violins and violas; in the ascending and descending scale passages for the 'cellos, *pizzicati.*

"Exuberant and sweeping *arpeggio* figures for the wood wind introduce a passage in C major in which the second violins and 'cellos (joined later by the violas) march up and down the scale, *pizzicati,* against octaves in contrary motion for the bassoons and flutes. A tremolo figure for the 'cellos and basses, rushing scales in unison and octaves for the wood wind and strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, *poco tranquillo.* The final effect is modal, with a suggestion of the first 'authentic' mode, the Dorian.

"The second movement (*Allegretto moderato,* 3-4) begins in a mood of poignant, melancholy sweetness, in the projection of which we encounter again the ubiquitous scales. The movement opens with a chord passage for flutes and bassoons in four-part harmony, at first in D minor, but gradually passing into the key of the movement in G minor. First violins, *divisi,* give the chief theme (*mp, espressivo*) accompanied by chords for the wood wind. The characteristic portion of this theme, a drop of a seventh, breaks the ascending scales which follow it almost immediately, introduced by the violas. The chief theme is restated by the first violins, in fuller voice (*mf, dolce*), against the ascending scales in the other strings. The scales become more tumultuous, and introduce a broadly lyrical and expressive theme in B-flat major for the first violins and 'cellos in octaves, against a repeated chord accompaniment. But the earlier scale subject soon returns, and is followed by a passage, *poco con moto,* in which the strings play a tricksy figure in thirty-second notes harmonized at first in consecutive sevenths, with the wood wind adding an elfin discourse. There is an increase in sonority, and the movement ends with another quasi-ecclesiastical cadence, for harp, strings, and oboes.

"The characterizing feature of the Scherzo is the theme which opens it (*Poco vivace,* 6-8). This subject is chiefly rhythmical in its nature — a reiterated pattern of an eighth note followed by a sixteenth, announced by the violins over a chord of D minor sustained by trombones, horns, basses, and bass clarinet. There is a contrasting theme, of a gentler and more lyrical character, at first for wood wind in thirds (oboes, flutes, bassoons), then for the violins, which develops into a flowing sixteenth-note melody for the strings. The restless opening subject finally possesses the whole orchestra, there is a crescendo molto, a *sfz* chord of C-sharp minor for the brass, a final return of the flowing sixteenth-notes for the strings, *crescendo,* and an abrupt *fortissimo* close on the second theme, in thirds, for strings, wood, and brass.

"The Finale begins (*Allegro molto,* C major, 4-4), with a heroic subject proclaimed, *forte,* by the violins, wood wind, and two horns, and answered by a phrase of noble beauty scored for the lower strings,

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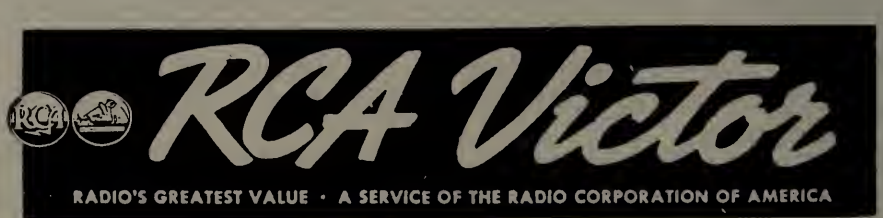
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divisi. This is briefly developed, and then the mood changes to one of strongly contrasted agitation. A restless figure in sixteenth notes is heard in the strings, and the spirit of the music becomes increasingly perturbed, its texture increasingly chromatic — in contrast to the prevailingly diatonic character of the rest of the work. There is a *crescendo molto,* and a *fff* climax for the whole orchestra. A version of the first theme of the movement is sounded by the strings alone, and then the opening section is recalled in a paraphrase of greatly enriched harmonic and instrumental texture and heightened expressiveness. The coda (*Doppio più lento*) is an imposing summarization of the root idea of the symphony — the exaltation of the diatonic scale and the interval of the third. The work ends quietly, with a dying away of the strings and timpani in D minor."

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CAPRICCIO FOR PIANO AND ORCHESTRA

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky began to compose his *Capriccio* at Christmas of 1928 and completed it by the end of September 1929. The first performance was at a concert of the *Orchestre Symphonique de Paris,* Ansermet conducting, and the composer playing the piano solo. The first performance in America was at a concert of the Boston Symphony Orchestra, December 19, 1930, Jesús María Sanromá taking the piano part. The same Orchestra and soloist introduced the work to New York, February 7, 1931.

The orchestration is as follows: wood winds in threes, four horns, two trumpets, three trombones and tuba, timpani, and strings.

STRAVINSKY, appearing as piano soloist in various European cities, decided that it would be advisable to have another work of his own than the Piano Concerto, which he had performed innumerable times. "That is why I wrote another concerto," he tells us in his autobiography, "which I called *'Capriccio,'* that name seeming to indicate best the character of the music. I had in mind the definition of a capriccio given by Praetorius, the celebrated musical authority of the

seventeenth century.* He regarded it as a synonym of the fantasia, which was a free form made up of *fugato* instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.

"There is little wonder that, while working at my *Capriccio,* I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime!"

The composer uses the solo string quartet, but merely as a part of the accompanying orchestra. "The name *Capriccio,*" writes the programme annotator for the B. B. C. Concerts in London, "of course allows a composer a good deal of freedom, but this work has, none the less, a formality of its own, consistently designed. Each movement has its own motive, and they are bound together in a certain unity. The characteristic theme of the *Capriccio* is the arpeggio of G minor, played marcato but not forte, by the pianoforte with a rhythmic support from timpani, near the beginning of the first movement. It decides the character of the first movement, and gives birth to a number of the succeeding themes, built up somewhat on the plan of an overture. It is preceded by an Introduction interchanging between *Presto* and *Doppio movimento* (used here to mean twice as slow, not twice as fast), and the Introduction is brought in again to form the close of the movement. The *Presto* depends largely for its effect on trills, with rushing scales in the orchestral strings, and the *Doppio movimento* has a theme for the string quartet. The main body of the movement never slackens speed, from the arpeggio figure with which the soloist begins until the introduction returns at the end. Concise in itself, it makes use for the most part of short themes, several of them clearly akin to that arpeggio motive.

"*Rapsodico* gives the clue to the second movement, and in it, the idea of a *capriccio* is most clearly realized. It begins with a dialogue between the soloist and the wood winds, and the texture is slighter than in the first movement: except for one or two short passages, the string quartet has no separate existence apart from the strings as a whole. The pianoforte closes the movement with a cadenza, lightly accompanied in its last three bars. The capricious character of the piece is clearly foreshadowed by the soloist's opening.

"The movement leads straight into the last, *a moto perpetuo,* based largely on an insistent arpeggio of G major, and the two chief subjects built up above it have something of the character of the subject and counter-subject of a fugue. And their reappearances, interchanged between soloist and orchestra, may remind the listener of rondo form."

* Not the "eighteenth century," as erroneously quoted in the English translation.

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JESÚS MARÍA SANROMÁ

JESÚS MARÍA SANROMÁ was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize. His teachers have been Mme. Antoinette Szumowska in Boston, Alfred Cortot in Paris, and Artur Schnabel in Berlin. In 1924 he made his recital début in Boston, and in 1926 his orchestral début with Serge Koussevitzky and the Boston Symphony Orchestra in Rachmaninoff's Second Piano Concerto. Since then he has given recitals in London, Paris, Berlin, Vienna, Madrid, Barcelona, and many American cities. He has appeared with several orchestras, and has played at the First Pan-American Chamber Music Festival in Mexico City, Library of Congress Festival in Washington, Pittsfield Festival, Worcester Festival, and Berkshire Festival. He has given the world premières of Edward B. Hill's Concertino and Dukelsky's "Dédicaces," with Koussevitzky and this orchestra, of the Piston Concertino with the Columbia Symphony Orchestra and Howard Barlow, and of Hindemith's Third Viola Sonata with the composer. He has given the first performances in America of Honegger's Concertino, Stravinsky's "Capriccio," Ravel's Concerto (all with Koussevitzky and the Boston Symphony Orchestra), and of Hindemith's Third Piano Sonata.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second

to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you beforehand. You merely sit down

* She had teasingly upbraided him for spelling "symphony" with an "f"

at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now super-

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fluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies – they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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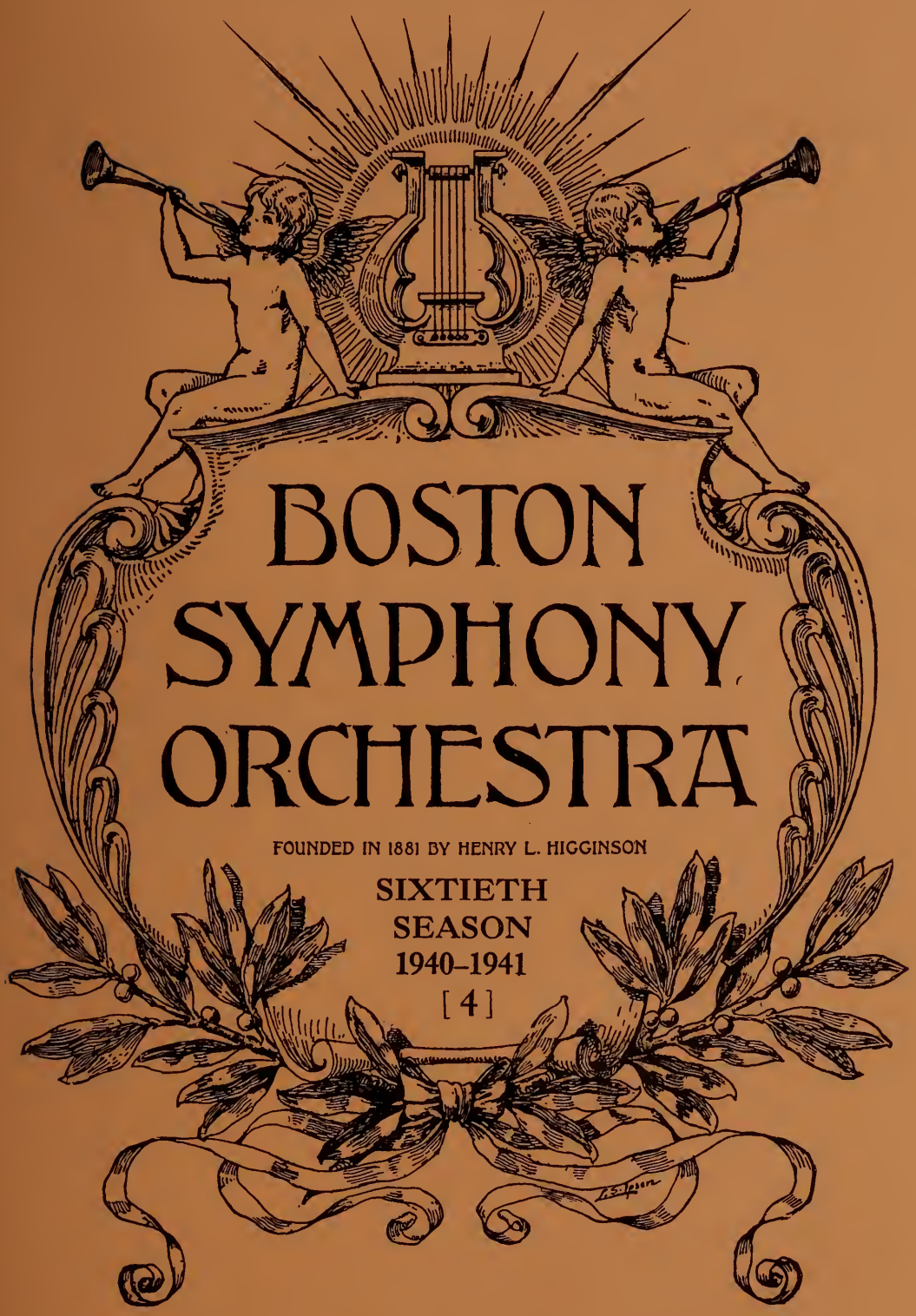
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Capriccio (Jesús María Sanromá, Soloist).....Stravinsky
Classical Symphony.....Prokofieff
Concerto in D major (Jascha Heifetz, Soloist).....Brahms
Concerto No. 2 (Jascha Heifetz, Soloist).....Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March.....Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2.....Ravel
Élégie (Violoncello solo: Jean Bedetti).....Fauré
Frühlingsstimmen — Waltzes (Voices of Spring).....Strauss
Gymnopédie No. 1.....Erik Satie–Debussy
"Khovanstchina" Prelude.....Moussorgsky
La Valse.....Ravel
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"Lieutenant Kije" Suite.....Prokofieff
Love for Three Oranges — Scherzo and March.....Prokofieff
Ma Mère L'Oye (Mother Goose).....Ravel
Passion According to Saint Matthew (Three Albums).....Bach
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Petrouchka Suite Stravinsky
Pictures at an Exhibition.....Moussorgsky-Ravel
Pohjola's Daughter.....Sibelius
"Romeo and Juliet," Overture-Fantasia.....Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses").....Sibelius
Symphony No. 1 in B-flat major ("Spring").....Schumann
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 3 Harris
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 102 in B-flat major Haydn
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

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Concert Bulletin of the

Fourth Concert

THURSDAY EVENING, *January* 16

with historical and descriptive notes by

JOHN N. BURK

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SIXTIETH SEASON, 1940–1941

SERGE KOUSSEVITZKY, *Conductor*

FOURTH CONCERT

THURSDAY EVENING, JANUARY 16

Programme

IGOR STRAVINSKY *Conducting*

STRAVINSKY.....Divertimento from "Le Baiser de la Fée," Allegorical Ballet

I. Sinfonia
II. Danses Suisses: Valse
III. Scherzo
IV. Pas de deux
Adagio — Variation — Coda

STRAVINSKY.....Symphony in C major

I. Moderato alla breve
II. Larghetto concertante
III. Allegretto
IV. Adagio — Tempo giusto
(First performance at these concerts)

INTERMISSION

TCHAIKOVSKY.....Symphony No. 2 in C minor, *Op.* 17

I. Andante sostenuto; Allegro vivo
II. Andantino marziale
III. Scherzo: Allegro molto vivace
IV. Finale: Moderato assai

Divertimento from *"Le Baiser de la Fée"* ("The Fairy's Kiss"),

Allegorical Ballet in Four Scenes

By Igor Fedorovitch Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

In 1928, Stravinsky composed for Ida Rubinstein *"Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux."* It was performed under his direction at the *Opéra* in Paris, on November 27, and repeated on December 4. The ballet was mounted at the *Théâtre de la Monnaie* in Brussels, and at *Monte Carlo;* also at La Scala in Milan, all in the same season, for the company of Mme. Rubinstein. Later it was studied anew by Mme. Nijinska, and produced at the Colon Theatre in Buenos-Aires, where other of Stravinsky's works have been performed.

The suite was played under his direction in November, 1928, by the then newly formed *Orchestre Symphonique de Paris* at the *Théâtre des Champs Élysées.* Visiting America, Mr. Stravinsky conducted the suite at a concert by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, on March 14, 1935. It was performed in Boston under the direction of Dr. Koussevitzky, October 30, 1936.

The suite is scored for three flutes and piccolo, two oboes, English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, harp, and strings.

The composer made his orchestral suite from the ballet "without great difficulty," as he himself has written, "on account of its straightforward plan." Stravinsky expresses his pleasure in conducting this music in that it embodies a method of orchestral writing new to him, and easily conveyed to its audience in a first hearing.

Stravinsky dedicates the piece "To the muse of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Peter [Pierre] Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss — a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (*Russischer Musik Verlag,* Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost.

"Tchaikovsky's *'Wiegenlied im Sturm'* constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends. From the succession of Tchaikovskyan melodies that have been drawn upon, of most importance are the Humoresque for piano — used in the splendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha'* [from the Piano Suite, *Op.* 51], and the piano piece 'The Peasant Plays the Harmonica' from the 'Children's Album.' "

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."*

The indications in the score will give a more detailed idea of the action:

I. Prologue (Storm Lullaby)

(Andante) — A woman carrying her child proceeds through the storm — The fairy spirits appear.

(Allegro) — The spirits pursue the woman — They separate her from her child, and carry him off — Appearance of the Fairy — She approaches the child — She surrounds him with tenderness — She kisses his forehead and vanishes, leaving him alone on the stage.

(Vivace) — Passing peasants find the child abandoned, seek vainly for his mother, and anxiously take him off.

II. A Village Fair

(Tempo giusto) — Peasants dance, musicians play; the young man and his betrothed dance with the rest (Valse, poco più lento) — The musicians and the crowd go off; the betrothed leaves the young man all alone.

(Tempo primo) — The Fairy, disguised as a gypsy, approaches him; she takes his hand, and tells his fortune — She dances (tempo agitato), increasing her spell over the young man — She speaks to him of his love and promises him great happiness — Moved by her words, he begs her to lead him to his betrothed — She does so. (Omitted from the suite.)

III. At the Mill

(Moderato) — The young man, led by the Fairy, reaches the mill, where he finds his betrothed surrounded by her companions, playing round games; the Fairy immediately disappears (Allegretto grazioso).

IV. *Pas de deux*

(Moderato) — Entrance of the young man (Omitted from the suite).
(Adagio) — The young man and his betrothed.
(Variation: Allegretto grazioso) — The betrothed.

(Coda: Presto) — The young man, his betrothed, and her companions — The betrothed goes to put on her wedding veil — The companions follow her, leaving the young man alone.

(*The remainder is omitted from the suite.*)

(Andante non tanto) — The Fairy appears, concealed by a wedding veil; the young man takes her for his betrothed, and approaches her with rapture; the Fairy throws back her veil. The young man, astonished, perceives his mistake; he tries to escape, but in vain; his will yields to the supernatural charm of the Fairy, who will carry him to an eternal existence where, to the strains of her lullaby, she will again give him the kiss — The fairy spirits slowly group themselves across the stage in ranks representing the infinite immensity of azure space. The Fairy and the young man are seen on an elevation — She kisses him.

* But the kiss of the Ice Maiden in Andersen's tale was the dread kiss of frost. "She, the Glacier Queen, the death-dealing, the crushing one, is partly a child of air, partly the mighty ruler of the river; thus she is also able to raise herself to the summit of the snow mountain, where the bold climbers are obliged to hew steps in the ice before they can mount; she sails down the rushing stream on the slender fir twig, and springs from one block to another, with her long, snow-white hair and her blue-green garment fluttering around her and glittering like the water in the deep Swiss lakes.

"To crush and to hold, mine is the power,' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed, but not kissed to death. He is again among men; he keeps the goats on the mountains, and climbs upwards, ever higher, far away from the others, but not from me. He is mine, and I will have him!' "

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SYMPHONY IN C MAJOR

By Igor Stravinsky

Born at Oranienbaum, Russia, near St. Petersburg, June 17, 1882

This Symphony, completed last August in California, was first performed by the Chicago Symphony Orchestra under the composer's direction in a programme of his own music November 7, 9, and 12, 1940. Mr. Stravinsky conducted a performance by the Cincinnati Orchestra, November 22. The title-page of the score bears the following dedication: "This symphony, composed to the Glory of God, is dedicated to the Chicago Symphony Orchestra on the occasion of the Fiftieth Anniversary of its existence." The new symphony bears this inscription in the composer's hand on its last page — "Igor Stravinsky, Beverly Hills, August 19, 1940."

The orchestration calls for three flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

In the years 1905–07, Stravinsky, studying with Rimsky-Korsakov, and under the special momentary influence of Glazounov, composed a symphony in E-flat major and dedicated it "to my dear teacher Nicolai Andreievitch Rimsky-Korsakov." It was first performed at St. Petersburg on January 22, 1908, and published in 1914 as his Opus 1.* Writing another symphony these many years later, the composer has not given it a number. The course of his artistic career through the thirty-three years between the symphony of his student days and his latest work never led him into the symphonic form.

A description of the "Symphony in C major" by Sol Babitz in the current (January) issue of the *Musical Quarterly* is derived from a study of the score previous to its performance — a study in which the writer was aided by the composer explaining his music at the piano:

"The death rattle of the sonata form having been audible for some years, and official obituaries printed, it is rather awkward at this time to have to acknowledge the existence of a master of that form. Having carefully examined the score and listened to it on the piano, one cannot mistake the true proportions of this work, possibly the most serious of the composer's career.

"The impeccable unity of his more picturesque scores in the past may have been prophetic, for in this work 'he has an inexhaustible faculty for presenting his ideas in fresh aspects, yet always logically connected with one another, each growing naturally out of the preceding, and leading as naturally into what follows.'†

"In reading the score, the form unfolds before the eye as clearly as that of a classical work. Yet the page as a whole reveals a visual

* Stravinsky conducted his youthful symphony in Chicago, January 22, 1935.

† Ebenezer Prout's appraisal of Beethoven's powers of symphonic development. —S. B.

difference portentous of the new sounds contained. The manuscript is quite white, perhaps whiter than any of Stravinsky's scores; an unforgivable sin in the eyes of the pedants who have been held spellbound by the increasing blackness of symphonic scores during the last one hundred years. There is none of the conventional doubling, no outward attempts at tonal balance. One may detect elegance but never affectation. The economy and simultaneous richness of the opening movement are evident. Throughout there is a certain breathlessness which adds life to the already busy music.

"The second subject, in F, is introduced by a grandiose statement of oboe and bassoon, echoed by the strings, and consists in the main part of a quiet *staccatissimo* section, rhythmically alive, which eventually serves as a base for an amiable horn solo (subsidiary subject). (This theme, as well as others, may be reminiscent of Tchaikovsky or Italian opera. Time will prove it reminiscent of Stravinsky alone.) A trill-like note with which the violins have accompanied this section suddenly achieves an identity of its own in a rompish dance which is subdued, after only three bars, by more important subject matter.

"There follows a restrained development which increases in vigor. Meanwhile phrases from the first subject are becoming noticeable here and there. The exchange continues, sometimes one, and sometimes the other, gaining the upper hand. The volume of sound increases until interrupted by a quiet counterpoint of the wood winds which leads into an exact repetition of the first subject. But before the second subject can return, the vigorous chords, which in the Exposition originally followed it, appear. With the now inevitable appearance of the second subject it suddenly becomes apparent that the Recapitulation is a mirror-like reflection of the Exposition; and one is not astonished when the first subject appears to round out the movement. As the tones die away, a series of strong chords brings it to a happy close.

"*Second Movement.* This tender movement may be called an aria. The composer has designated it *Larghetto concertante* and describes it as 'simple, clear, and tranquil.' It opens with a soft, expressive dialogue between the oboe and violins, accompanied occasionally by the 'cellos and violas, *pizzicato.* Later, the flute and clarinet join this group. All instruments take turns, singly and in groups, in carrying the sweetly ornamented melodies. The appearance of thirty-second notes in the *Doppio movimento* fails to disrupt the stately lyricism of this music. Even a trumpet solo fits into the enchanted scene. The main burden of the movement falls to the strings who carry it to the end, the oboe and bassoon playing on for two more bars.

"*Third Movement.* This movement consists of a *minuet, passepied* and *fugue.* In the dances we have a taste of the rhythmic complexity to which the composer has accustomed us in the past. It is an extremely subtle movement, ending on the dominant. The little *passepied* which follows is a gem of shadowy rhythms. This section the composer describes as 'white music.'

"After a moment's silence the audacious *fugue* in G begins. Discounting the fact that the bars are of unequal length, one can

(*Continued on page 12*)

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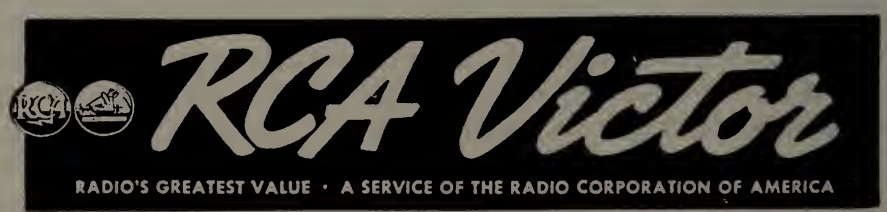
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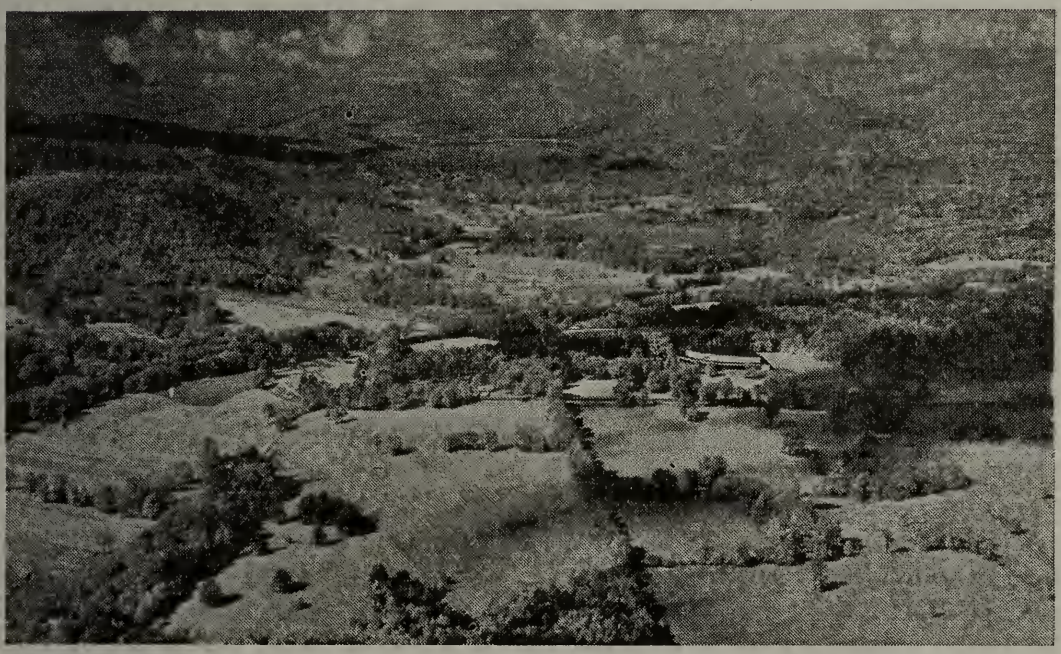
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say that the chief entrances are: Trombone on the first bar; horn on the sixth bar; bass instruments on the eleventh bar; oboe and trumpet on the fifteenth bar. From the very start the *fugue* is richly accompanied by rhythmic and melodic counterpoint in the strings and wood winds, the material being derived from earlier parts of the movement. As the voices enter, the *fugue* unfolds in a splendor difficult to describe. Here are inversions, augmentations and diminutions as integrated as those of Bach. Later the parts thin out, some of the voices are concentrated into rhythmic figures. Then, after a beat of silence, a freely developed variant of the *fugue* begins. Henceforth the strings merely accompany, while the winds march on in a contrapuntal union of economy and complexity until a gradual broadening is felt, which finally gives way to the concluding chord in G, which maintains its equilibrium in spite of the presence of an A. A figure from the minuet, played by the flutes, accompanies this chord.

"*Fourth Movement.* The last movement begins with the sustained measures of an *Adagio,* played by the bassoon and brass. This distantly recalls a sketch of the first theme. Then begins the *Allegro,* with the violas playing in unison a sporting energetic theme in the Concerto Grosso style. This leads to an altered version of the first subject of the symphony, and a somewhat lyrical atmosphere pervades it momentarily. The same breathlessness observed in the first movement is found here, but in a more determined form. The introductory *Adagio* returns for a few bars and a scale run leads into a *fughetta* for violoncellos and violas on the original theme. The ornamented passages which follow lead again to the *Adagio,* which this time is destined to end the symphony. Its long mediaeval chords give, at first, an impression of inertness; but with each new chord one hears a barely perceptible change. The cumulative effect of these successive chords becomes a conflict between movement and immobility. One becomes conscious of an irresistible procession. The last four chords represent in a concentrated form the harmony of the symphony."

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SYMPHONY NO. 2 IN C MINOR, *Op.* 17

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the Government of Viatka, Russia, May 7, 1840

Tchaikovsky composed his Second Symphony in 1872, and dedicated it to the Imperial Musical Society of Moscow, by whom it was first performed under the direction of Nicholas Rubinstein, February 7, 1873. The first American performance was given in New York by the Symphony Society in 1883. The same orchestra brought the symphony to Boston in the season of 1891–92. The symphony has been performed once at the concerts of the Boston Symphony Orchestra: February 12–13, 1897, when Emil Paur was the conductor.

The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals and strings.

It was in June of 1872 at Kamenka that Tchaikovsky began to write his Second Symphony. He went to Kiev in July and thence to Ussovo, where he visited his invalid pupil Vladimir Shilovsky. There he composed the larger part of his symphony. While putting the finishing touches upon it after his return to Moscow for the autumn season, he wrote to his brother, Modeste (November 14):

"Modi, my conscience pricks me. This is my punishment for not having written you for so long. What can I do when the symphony, which is nearing completion, occupies me so entirely that I can think of nothing else? This 'work of genius' (as Kondratiev calls it) will be performed as soon as I can get the parts copied. It seems to me to be my best work, at least as regards correctness of form, a quality for which I have not so far distinguished myself. . . . My quartet has created a sensation in Petersburg."

Applause for his First Quartet, the one containing the now too famous *Andante cantabile,* had gratified him as an expression of popular approval which his self-esteem craved. He had written his First Symphony in 1866; the Symphonic Poem *"Fatum"* in 1868; the Fantasia "Romeo and Juliet" in 1869, and likewise numerous songs and piano pieces. None of these works of the hopeful composer had been a public success.

He had tried his hand at three operas – *"Voyevode," "Undine,"* and *"The Oprichnik,"* the latter completed in the previous spring. The score of *"Undine"* he was shortly to destroy, but not without salvaging two airs and a march. The wedding march used in the last act became the subject of the *Andantino marziale* of the Second Symphony.

Tchaikovsky visited St. Petersburg in the first week of January

(1773) and called upon Rimsky-Korsakov with his score under his arm. The Petersburg circle were charmed with the earnest young composer from Moscow. Rimsky-Korsakov and his bride of a few months were particularly enthusiastic, and Mme. Rimsky-Korsakov, who was an excellent pianist, implored him to arrange the Finale for four hands. The enthusiasm of the "Invincible Band" over the Finale in particular was no doubt due to the fact that the composer, by using a Little Russian folksong as the main theme, was leaning definitely in their direction. Vladimir Stassov was of course of the party and Tchaikovsky, who was on the lookout for the subject for a Symphonic Fantasy, asked his advice. Stassov wrote him a week later, strongly advising a descriptive piece on Shakespeare's "The Tempest" as a "worthy pendant to your 'Romeo and Juliet.' " Tchaikovsky was pleased with the idea, but answered Stassov: "I am resolved to suppress my impatience and await a more favorable moment for its commencement." That moment was to come in the autumn following. Just then, he was absorbed in the first performance of his new symphony by Nicholas Rubinstein, which had just taken place. "To confess the truth," he wrote Stassov, "I am not satisfied with the first two movements, but the Finale on the 'Crane' theme has turned out admirably. I will speak to Rubinstein about sending the score; I must find out the date of the tenth concert [a repetition had been promised]. I should like to make a few improvements in the orchestration and I must consider how long this will take and whether it will be better to send the score to Nadejda Nicholaevna [Mme. Rimsky-Korsakov, who wished to make the four-hand arrangement], or to wait until after the concert."

The Symphony was duly repeated. The composer was called upon to bow after each movement and presented with a laurel-wreath and a silver goblet. The "Little Russian" Symphony, as it was sometimes called, made its way to St. Petersburg a year later, where it was performed on March 9, 1874, under Napravnik. Again it was applauded, the Finale especially. But the success was less brilliant, less personal. The "Invincible Band" still approved, yet César Cui, as their critic-spokesman, felt at liberty to damn the Symphony in the St. Petersburg *"Viedomosti"* in these plain words:

"The Introduction and first Allegro are very weak; the poverty of Tchaikovsky's invention displays itself every moment. The March in the second movement is rough and commonplace. The Scherzo is neither good nor bad; the Trio is so innocent that it would be almost too infantile for a *'Sniegourotchka.'** The best movement is the Finale,

* Tchaikovsky's music to the play of Ostrovsky had been performed in Moscow, May 23, 1873.

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and even then the opening is as pompously trivial as the introduction to a *pas de deux,* and the end is beneath all criticism."

Tchaikovsky was not present at this performance. If the adverse criticism burned in his memory with letters of fire, as adverse criticisms sometimes did, he nevertheless did not entirely disagree with Cui. He kept the symphony long in mind as a subject for revision and in Rome, in 1879, having composed his Fourth Symphony, he found time at last to go over his score, which he had sent to his publisher Bessel seven years before, but which had never been published. "If I succeed in working steadily in Rome," he wrote Mme. von Meck from Paris (December 15, 1879), "I shall make a good work out of my immature, mediocre symphony."

On December 30, he wrote his friend from Rome:

"Today I set out to remodel my Second Symphony. It went so well that before lunch I made a rough draft of nearly half the first movement. How I thank the fates that caused Bessel to fail in his contract and never print this score! How much seven years can mean when a man is striving for progress in his work! Is it possible that seven years hence I shall look upon what I write today as I look now at my music written in 1872? I know it is possible because perfection — the ideal — is boundless, and in seven years I shall not yet be old."

The Second Symphony in its new form was brought out at a concert of the Musical Society in St. Petersburg, February 2, 1881, yet not one of the reviewers noticed that the score had been fundamentally rewritten.

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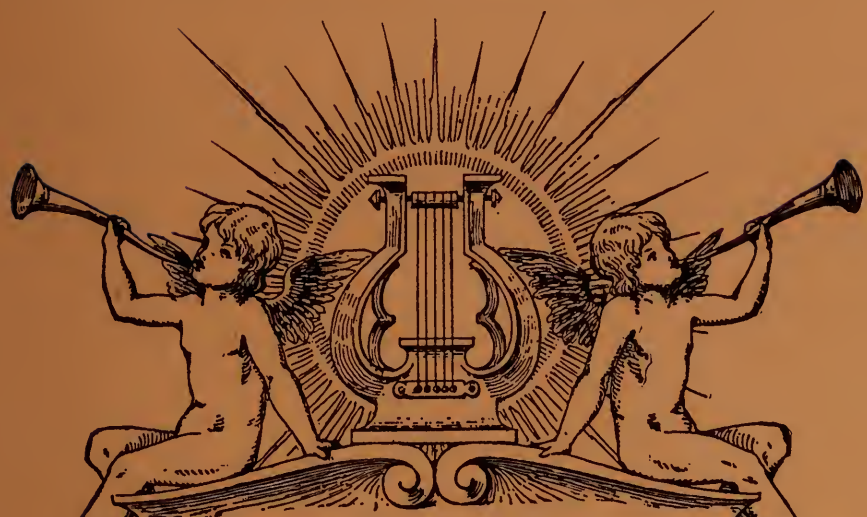
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Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses").....Sibelius
Symphony No. 1 in B-flat major ("Spring").....Schumann
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 3 Harris
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in E minor Brahms
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with historical and descriptive notes by

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THURSDAY EVENING, FEBRUARY 6

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RABAUD.....“La Procession Nocturne,” Symphonic Poem (after Lenau)

HINDEMITH.....Concerto for Violoncello and Orchestra

I. Mässig schnell
II. Ruhig bewegt; Sehr lebhaft; Ruhig bewegt
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BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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THURSDAY EVENING, FEBRUARY 6

Programme

RABAUD "La Procession Nocturne," Symphonic Poem (after Lenau)

DEBUSSY Two Nocturnes
Nuages
Fêtes

RAVEL "La Valse," Choreographic Poem

INTERMISSION

BRAHMS Symphony No. 4 in E minor, *Op.* 98
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

"LA PROCESSION NOCTURNE": SYMPHONIC POEM (AFTER LENAU), *Op.* 6

By HENRI RABAUD

Born in Paris November 10, 1873

"La Procession Nocturne" had its first performance at the *Concerts Colonne* in Paris on January 15, 1899. What was probably the first performance in this country was given by the Cincinnati Symphony Orchestra on November 30, 1900, Mr. Van der Stucken conducting. The first performance in Boston was by the Orchestral Club conducted by Georges Longy, January 7, 1903. The piece was introduced at the concerts of the Boston Symphony Orchestra, December 27, 1918, when the composer conducted. There have also been performances April 23, 1920, February 13, 1925, March 27, 1925, and April 28, 1939.

The orchestration requires three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, harp and strings. The dedication is to Edouard Colonne.

NIKOLAUS LENAU derived his pen name from the more cumbrous title Nikolaus Franz Niembsch Edler von Strehlenau. The Hungarian poet (he was born at Cstatad, Hungary, August 13, 1802) chose heroic figures of world renown for his subjects — "Savonarola," "Hamlet," "Faust," "Don Juan." "Don Juan," written on the eve of the insanity which descended on him in September 1884, six years before his death, was destined to become the subject of the Tone Poem by Richard Strauss. "Faust" occupied Lenau in 1833 and 1834 and was to furnish matter for tone poems to Liszt as well as to Rabaud. Liszt's two "Episodes" for orchestra, after Lenau's "Faust," were the "Mephisto" Waltz and "The Nocturnal Procession."

The picture of the lonely Faust contemplating a religious procession on a midsummer night suggested a similar musical scheme to each composer, although each, of course, treated it after his own fashion. Liszt, after preparatory pages, introduced a *Lento religioso* with the words *"Choral — Pange lingua gloriosi corporis mysterium,"* the English horn first taking up the refrain. The Tone Poem of Henri Rabaud has gentler mood-evoking properties. The music opens *Andante tranquillo* with the strings (at first muted) to which are added the tones of the wood winds, horns and harp. The music proceeds on its placid course, rising to a brief climax of intensified sound. The softer tranquillity is restored as the strings carry the melody of the slow processional against a background of wind chords. The end is *pianissimo.*

The following excerpt from the Poem is printed in French in the score and here quoted in translation:

"From a lowering sky the heavy and sombre clouds hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers through the wood, a warm and living murmur. Faust is doomed to

travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring. He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged!

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them in their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

~

Henri Rabaud, conductor of the Boston Symphony Orchestra for the season 1918–1919, introduced, in addition to this Symphonic Poem, his Second Symphony in E minor, and his Suite based on the music of sixteenth-century English composers. Pierre Monteux included dances from Rabaud's opera "Marouf" on a Symphony programme on October 14, 1921. M. Rabaud studied under Massenet at the Paris *Conservatoire,* and took the *Prix de Rome* in 1894. From 1908 until the period of the War he conducted at the Paris *Opéra,* becoming its principal conductor 1914–1918. Returning from his year in Boston he succeeded Gabriel Fauré in 1920 as director of the *Conservatoire.* His *"Marouf, Savetier de Caire,"* one of several operas, was produced at the Metropolitan Opera House in New York in December, 1917, and revived in the spring of 1937.

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to

designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

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"LA VALSE," A Choreographic Poem
By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

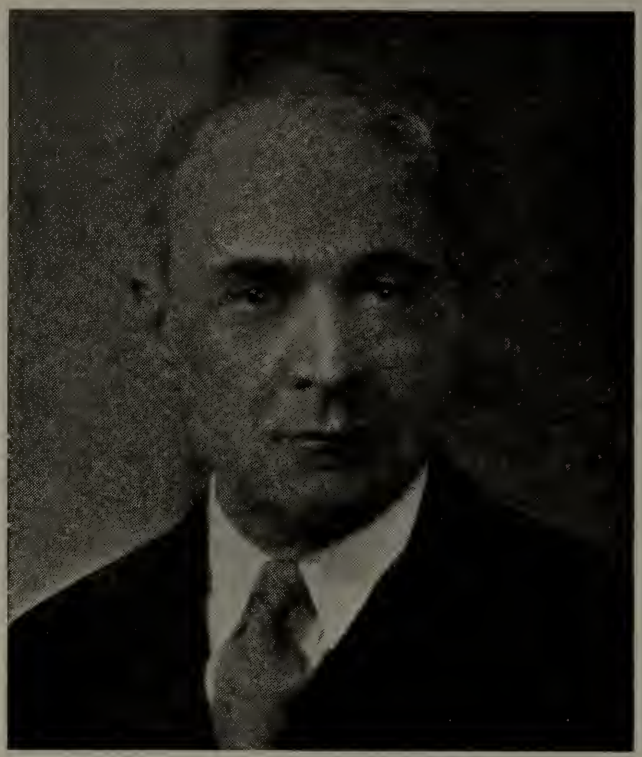
It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance in the Friday and Saturday series was on December 27, 1935.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,* tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel based his *"poème choréographique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment

*Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum'. (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

(*Continued on page 12*)



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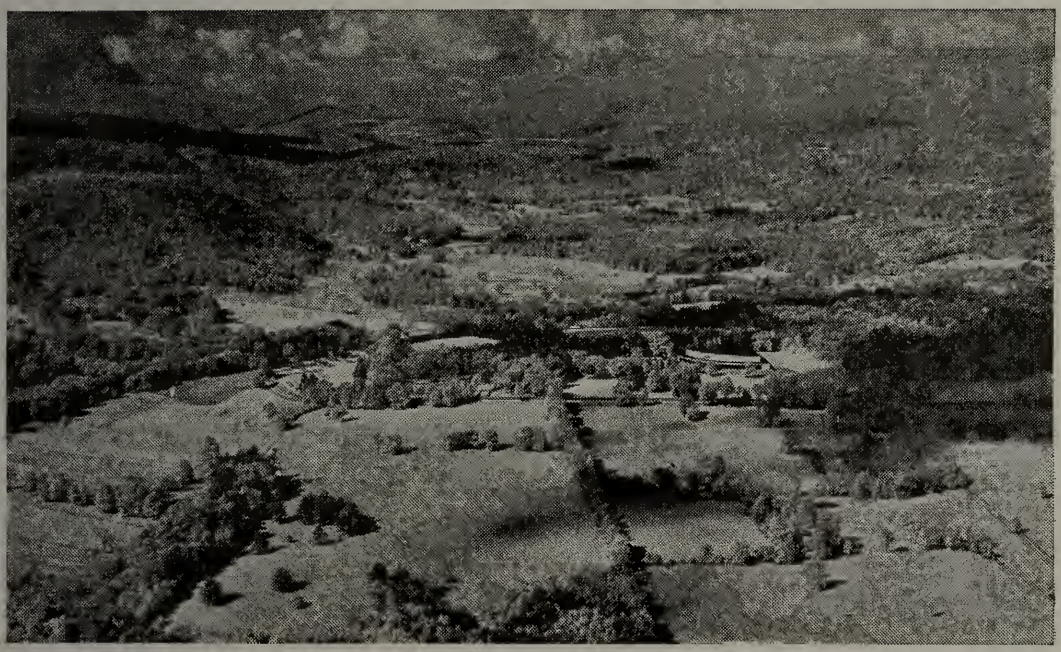
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which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe.*

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The most recent performances at the Friday and Saturday concerts of this orchestra were November 10–11, 1939.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Kalbeck was convinced that the symphony seriously threatened the reputation of Brahms. The composer cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuccessful efforts were made by the audience to obtain a repetition of the

third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin "Vossische Zeitung" (October 5, 1933) that the symphony "brought little applause." There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May, "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predecessors," took at once to the Fourth, and the critic Vogl smiled upon the finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native son, and the critic Josef Sittard of that city praised the symphony as "of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

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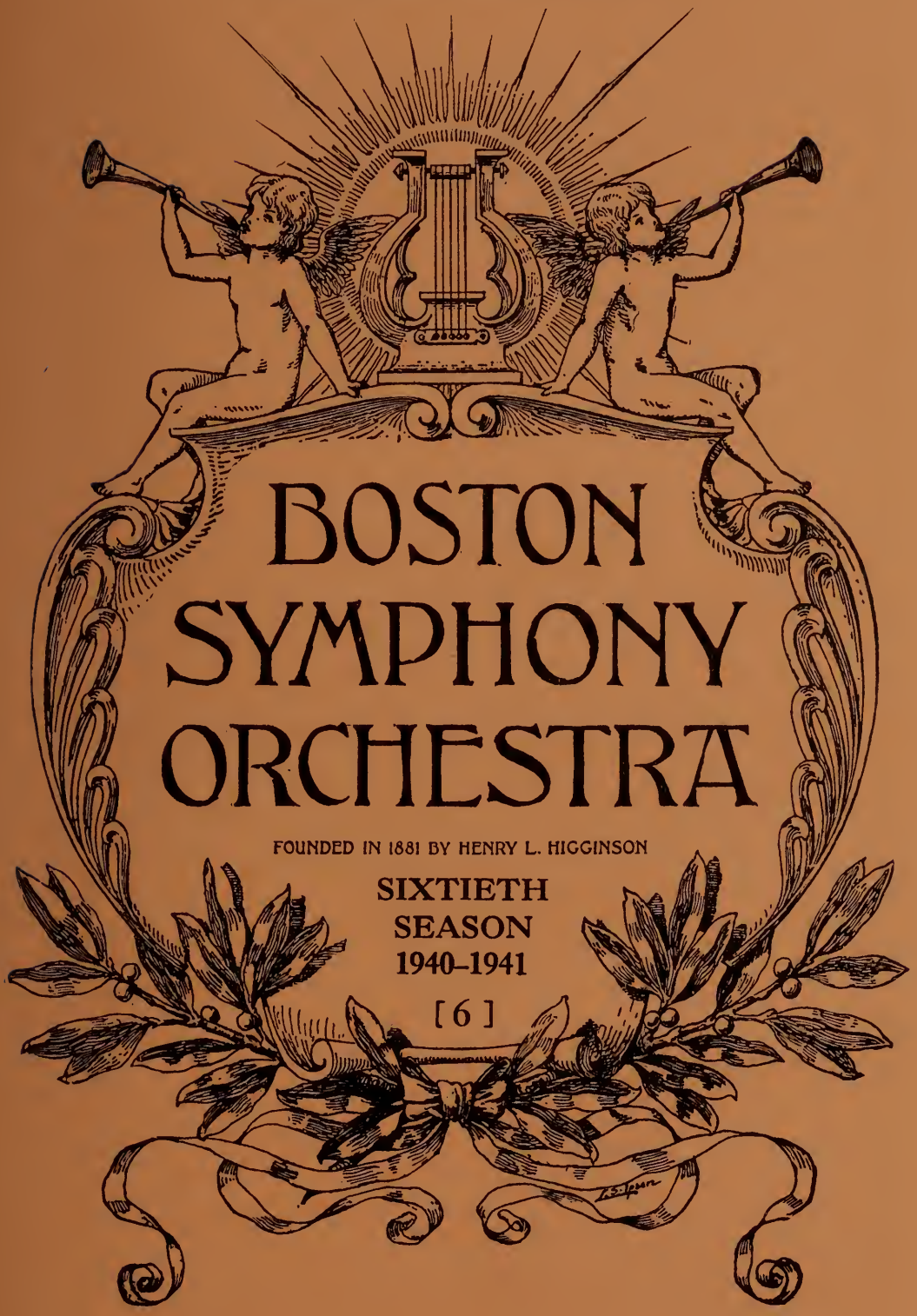
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Boston Symphony Orchestra

SIXTIETH SEASON, 1940–1941

SERGE KOUSSEVITZKY, *Conductor*

SIXTH CONCERT

THURSDAY EVENING, FEBRUARY 27

Programme

GLUCK.....Overture to "Iphigenia in Aulis"

RAVEL....."Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces

I. Pavane de la Belle au Bois Dormant
(Pavane of the Sleeping Beauty)

II. Petit Poucet
(Hop o' My Thumb)

III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodas)

IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)

V. Le Jardin Féerique
(The Fairy Garden)

INTERMISSION

BERLIOZ.....Fantastic Symphony, *Op.* 14A

I. Dreams, Passions
Largo: Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. A Witches' Sabbath
Larghetto: Allegro

OVERTURE TO *"IPHIGÉNIE EN AULIDE"*

By CHRISTOPH WILLIBALD GLUCK

Born July 2, 1714, at Weidenwang; died November 25, 1787, at Vienna

Gluck composed this *"tragédie opéra"* in the year 1769. The libretto was furnished by the Bailli du Roullet, who based it upon the *"Iphigénie"* of Jean Racine. The first performance of *"Iphigénie en Aulide"* took place at the *Opéra* in Paris, April 19, 1774.

The Overture, with the ending by Richard Wagner, was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra, October 18, 1940.

WHEN Charles Burney visited Vienna in the year 1769, he called upon the famous Gluck and was received in friendly fashion. "He was so good-humored," wrote Dr. Burney, "as to perform almost his whole opera *'Alceste,'* many admirable things in a still later opera of his called *'Paride ed Elena,'* and in a French opera, from Racine's *'Iphigénie,'* which he had just composed. His last, though he had not as yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end, with as much readiness as if he had a fair score before him."*

When Dr. Burney wrote that his host had not "committed a note" of his new opera to paper, he was misinformed, or at least mistaken. Gluck had completed the score of his *"Iphigénie en Aulide,"* as appears in a letter from du Roullet, the librettist, to Dauvergne a month earlier. Gluck was indeed planning industriously for a descent upon Paris. In Vienna his efforts had not brought him full artistic satisfaction. He looked with interest towards France, where opera, though stilted and formal, at least made much of its dramatic subject and did not lose itself in the meaningless vocal ornamentation of the current Italian style. Gluck accordingly cultivated the acquaintance of du Roullet, then attaché of the French Embassy at the Court of Vienna, with the result that du Roullet wrote for him a book on *"Iphigénie,"* and when it was set to music called attention to the fact in a letter to Dauvergne, the Director of the *Académie Royale de Musique* in Paris. Gluck had already filled the ear of M. de Sevelinge, a receptive amateur, with his enthusiasm for the French style, and for Lully in particular, and M. de Sevelinge obediently carried messages of this hopeful enthusiasm back to Paris. Still another, and this time a winning card, was played by Gluck. He paid his respects to Marie Antoinette, and "Madame la Dauphine," who remembered him well as her music-master, at once threw her powerful influence in his favor.

There could have been but one outcome to this combination of

* "The Present State of Music in Germany, the Netherlands, and United Provinces."

inclination and strategy. As Alfred Einstein expresses it in his admirable biography of the composer: "Not only had Gluck become ripe for Paris, but Paris for Gluck." *"Iphigénie"* was ordered for production at the *Opéra* in Paris. Gluck supervised the production of the opera; not without difficulties through six months of rehearsals. The first performance came to pass on April 19, 1774, amid much excitement. Some were moved by Gluck's dramatic power, many were puzzled by his innovations. There was no doubt about the result and general verdict as Marie Antoinette, in her box, applauded with an emphasis as consequential as any royal decree. The Overture, although it led into the opening scene without interruption, was encored. At succeeding performances the opera took its place as a genuine success.

Since Gluck gave no end to his Overture (in itself a departure from tradition), endings have been supplied by others for concert usage. The one generally adopted is that of Richard Wagner made in 1854 for a performance in Zurich. Wagner at that time wrote a communication to the *Neue Zeitschrift für Musik* on the subject of this overture. He pointed out that the general custom of breaking into an *allegro* at the nineteenth bar where the strings have a striking passage in unison was a blind following of the tradition of operatic overtures, and was a violation of Gluck's evident dramatic intentions. Wagner took the pains of examining the original French edition of the score, and found that there was no new tempo indication at this point, the only tempo given being that of the opening *andante*. Wagner demonstrates that the grave opening measures are a preparation for Agememnon's touching appeal to Diana for the life of his daughter, which begins the opera. A glib and lively tempo in the Overture, according to Wagner, is a violation of this mood, and destroys the dignity and beauty of some fine passages. Instead of providing the Overture with a brilliant clap-trap ending, such as the one he specifically rejected and attributed (probably wrongly) to Mozart, Wagner closed the Overture with a reprise of the introductory measures varied slightly but treated respectfully and in good taste. The Overture thus ends *pianissimo* upon the theme of Agamemnon's apostrophe *"Diane, impitoyable."**

* When Wagner revived the opera at Dresden, he laid a refurbishing hand upon the entire score. It must be said that he took far more liberties than our more respectful epoch would allow. He cemented the arias and choruses with connecting passages of his own, justifying himself by using "Gluck's own themes." In the third act he introduced entirely new matter in the recitatives, brought in a new character, Artemis, and changed the ending. The revision was well received. "Our own judgment of today," says Alfred Einstein, "grown historically more sensitive, can no longer share this benevolence. What Wagner made of *'Iphigénie'* is no longer Gluck. He produced an overpainting which obscures the true colors and contours to the point of falsifying the original intention. The height of violation occurs probably at Iphigenia's resolve to die, where the music is not far from the most luxuriant 'Lohengrin' romanticism."

The connection between Gluck and Racine to be found in "Iphigenia in Aulis" is subtler and deeper than the letter of a text. Indeed, the libretto which Gluck set resembled Racine's drama only in that it kept the general scheme of dramatic unfolding and the happy denouement. If Racine's text was not usable in that it did not fit the rather rigid requirements for arias, ensembles, division into acts, etc., of the opera form, Gluck no doubt felt this opera as coming indirectly from the pen of that illustrious poet of the Court of Louis XIV. Indeed, Racine was accepted as the very embodiment of the classical tradition. Stendahl wrote an essay of book length on *"Racine et Shakespeare,"* depicting the two poets as representative of the classical and romantic in letters. Richard Wagner used the same analogy in his "Opera and Drama," where he described the stage of his own time as the development of two tendencies: the "romance which found its greatest flowering in the plays of Shakespeare," and its "diametrical opposite," the *"Tragédie"* of Racine, where there is nothing more than "talk upon the scene, while the action is kept outside." Gluck found a sort of emotional release for the French tragedy by carrying it into opera. "Opera was thus the premature bloom of an unripe fruit, grown from an unnatural, artificial soil."*

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"MA MÉRE L'OYE," 5 PIÈCES ENFANTINES
("MOTHER GOOSE," FIVE CHILDREN'S PIECES)

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts,* in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor).

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

THE French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and

* Paul-Marie Masson, in a scholarly article on "Rameau and Wagner" in the *Musical Quarterly*, for October, 1939, points out that Rameau had already brought about many of the reforms attributed by Wagner to Gluck.

which her son-in-law, Thomas Fleet (as gossips have said, in desperation at her constant, raucous chanting) published as "Songs for the Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance at the *Théâtre des Arts,* Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory *"Danse rouet, et scène."* Following the five tableaux there came, as an apotheosis, *"Le Jardin Féerique."* The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

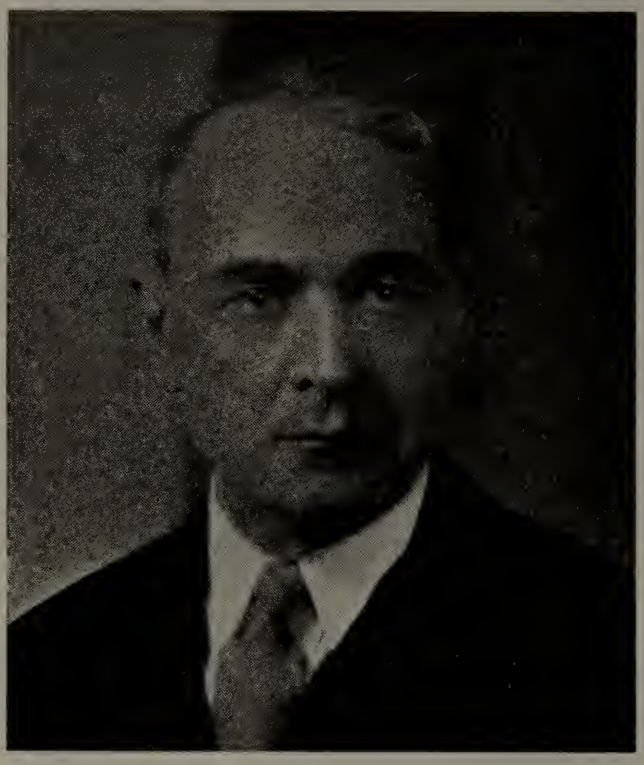
The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. *"Hop o' my Thumb."* Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. *"Laideronnette, Empress of the Pagodas."* The French give the name *"pagode"* to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A *"laideron"* is any ugly young girl or

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."



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young woman. There is this quotation from *"Serpentin Vert"* by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The *pagodes* and *pagodines* began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. *"The Conversations of Beauty and the Beast."* Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."
"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden." Lent et grave,* C major, 3-4. The movement is based on the opening theme for strings.

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, included two works: "The Fantastic Symphony" and "Lélio; or, The Return to Life," a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons,* two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, chimes, two harps, and strings.

The score is dedicated to Nicholas I of Russia.

NO DESCRIPTION of the composer of the "Fantastic Symphony," no account of the first fortunes of the piece will ever approach in vividness his letters of the time, and the narrative found in his own memoirs. The following is a sample passage from one of many equally unrestrained letters to his friend Humbert Ferrand — this one written February 6, 1830:

"I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

The object of his love, by turn divine and "infernal," was of course Harriet (Henrietta) Smithson, the statuesque and "golden-voiced" Shakespearean actress from Ireland. He had not met Miss Smithson — knew her as yet only by the pathos of her Ophelia or Juliet, conveyed to him in a language entirely strange as he shivered with frenzy at his place in the stalls. The "Fantastic Symphony" was Berlioz's declara-

tion of passion for the lovely tragedian. It was by its performance that he convinced her of his sincerity and finally won her as his wife.

"M. Berlioz was madly in love with this woman for three years," wrote Julien Tiersot, "and it is to this passion that we owe the savage symphony that we hear today." It is possible to demur that there might still have been a "Fantastic Symphony," or something very like it, without Harriet Smithson, just as there might still have been a "Tristan and Isolde," if Mathilde Wesendonck had never entered the life of Richard Wagner. One may believe that Berlioz's state of mind and heart could have found fuel elsewhere if the Irish beauty had never crossed the English channel; when she returned to London the flame raged with equal ferocity over Camille Moke, and the symphony progressed without abatement.* The actress, or that composite of Ophelia and Juliet which in 1830 dominated his fervid imagination, was indisputably the center of the vortex of his feelings as the score took its shape. The music became the mirror of the unreined speculations of the artist, as he paced boulevards and quays through sleepless nights, was racked by emotional storms which he himself had worked up. He allowed himself to be carried away by waking nightmares of *macabre* imaginings.

The image of his beloved one is expressed in a constantly recurring melody, an *"idée fixe"* as he called it, an obsessing idea which is almost a pathological "fixation," persisting in the music as in the artist's thoughts, becoming by turn impassioned, beatific, remote, ignoble, according to the nature of the changing scene.

The following programme was published in the score:

PROGRAMME

Of the Symphony

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I

Dreams, Passions

He first recalls that uneasiness of soul, that *vague des passions,* those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II

A Ball

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

*Hippeau has tried to build a case that Berlioz's vengeful feelings in the "Fantastic" were really prompted by the inconstant Camille. Tiersot assembles the evidence of dates to disprove him.

PART III

Scene in the Fields

One summer evening in the country he hears two shepherds playing a *ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV

March to the Scaffold

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V

Walpurgisnight's Dream

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Irae*. Witches' dance. The witches' dance and the *Dies Irae* together.

The originality of the "Fantastic Symphony" lay not in its programme: unbridled, Hoffmannesque fantasy was the order of the day in France, though Berlioz worked up a fever some degrees above that of Hugo or Chateaubriand. He led the pace in his craze for Shakespeare and for Harriet Smithson — but he was by no means alone in his enthusiasm. The English Bard had become the topic of every salon, and so had his fair purveyor from Ireland. It was the theatrical idol of Paris upon whom the unknown student boldly set his heart. But that quality in Berlioz which set him above his fellows was a burning power directly to transfer his emotions into music, suffusing it completely with his mood, his *"vagues des passions,"* his melancholy of solitude.

When Berlioz composed his "immense symphony," as he called it, with an eye to startling Parisian audiences, and to impressing Miss Smithson herself with the depth and enormity of his feelings, he had reason for content in having achieved a score truly monstrous for its time. For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the "Pastoral Symphony" and "Leonore"

Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *"Der Freischütz"* — musical cold shivers which Berlioz had heard at the Opéra and absorbed with every fibre in his being. Wagner was still an obscure student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years, and the line of programme music was to owe much to its precursor of two decades. This piece of bold and vivid coloring, descriptive music in the fullest sense, finding its own form with clarity and precision of detail, was the first important, the first lasting effort of a youth of twenty-five, aspirant of the *Prix de Rome,* a little-trained and intractable student, looked down upon with cold disfavor for the most part by the officialdom, the musical grammarians of the *Conservatoire.* He had contrived some performances of his early attempts and attracted some attention, but those performances were notorious, and put him in bad odor with all musical "right thinking." When the "Fantastic" was performed at the Conservatory, November 19, 1830, Cherubini, the venerable director who according to Berlioz did his best to prevent it, pointedly stayed outside, and when asked afterwards whether he had heard it, answered sourly: *"Ze n'ai pas besoin d'aller savoir comment il né faut pas faire."*

M. Boschot points out that Berlioz finally abandoned his printed programme, allowing the bare titles to suffice. The question thus resolves itself to the ultimate and inevitable basis of music as such. As music, the symphony must stand for final judgment, and as music freed from the prejudices which literary extravagances usually breed, it can best survive the tests of balance and continence, integration of style, perfection of workmanship. Robert Schumann's defense of the Symphony made a tactical advance upon a general prejudice against its verbal explanations by approaching it purely as a piece of musical structure, establishing its fundamental soundness as a symphony before so much as mentioning its labels. The Symphony has never had a more tactful apologia than this one by the constant friend of untrammelled fantasy. Writing perhaps for the benefit of those German pedants who disapproved of "signboards" in music, he pointed out in effect that the score needs no interlineal programme, for it weaves its own fantasy with inescapable forcefulness. With remarkable discernment, considering that he had seen it only in piano score, Schumann lays his finger upon the essential virtues of the music: "If, as M. Fétis declares,* not even Berlioz's best friends dare break a lance for him

*Berlioz had brought the eternal enmity of this influential French critic upon his head by denouncing him in the very text of his *"Lélio,"* declaimed publicly while Fétis sat in his box.

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SEVENTH CONCERT

Thursday Evening, March 20

at 8 o'clock

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SYMPHONY HALL – SEVENTEENTH PROGRAMME

FRIDAY AFTERNOON, February 28, *at* 2:30 *o'clock*

SATURDAY EVENING, March 1, *at* 8:15 *o'clock*

Mahler.....Symphony No. 9

INTERMISSION

Liadov.....“The Enchanted Lake,” A Folk Tale, *Op.* 62
“Baba-Yaga,” Tone Picture, After a Russian Folk Tale, *Op.* 56

Rimsky-Korsakov.....Capriccio Espagnol, *Op.* 34

in regard to melody, then I must be counted among his enemies. . . . His melodies are distinguished by such intensity of almost every tone, that like some old folk-songs they will scarcely bear a harmonic accompaniment, and even seem to lose in fulness of tone when accompanied. . . . His melodies are not to be listened to with the ears alone, else they will pass by misunderstood by those who do not know how to sing them in their hearts; but for those who do, they possess a meaning that seems to grow deeper the more often they are heard."

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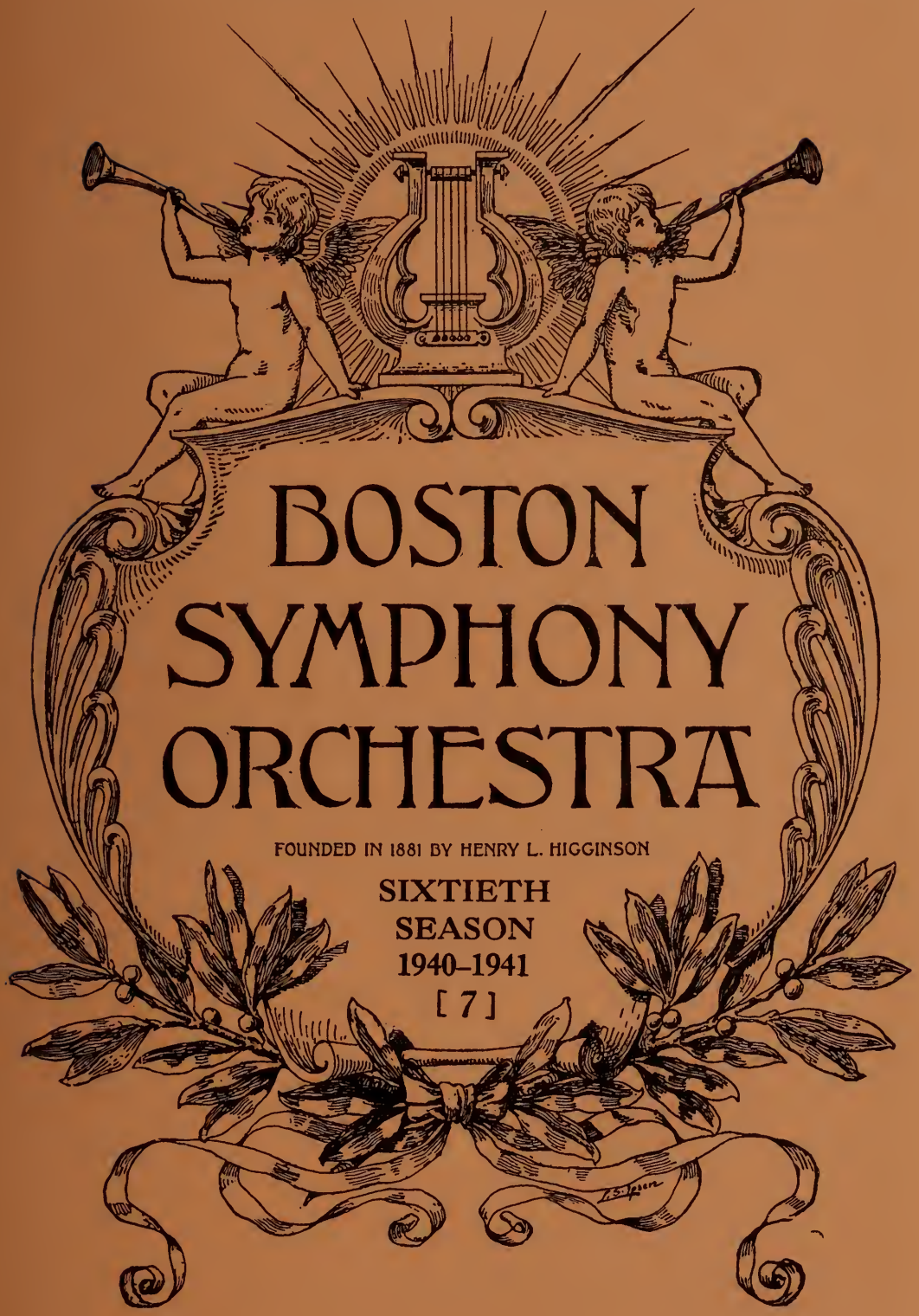
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Concert Bulletin of the Seventh Concert

THURSDAY EVENING, *March* 20

with historical and descriptive notes by

JOHN N. BURK

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SEVENTH CONCERT

THURSDAY EVENING, MARCH 20

Programme

RICHARD BURGIN, *Conducting*

BACH Prelude and Fugue in C major (No. 17)
(Transcribed for Wind Orchestra by Serge Koussevitzky)
(*First performance*)

MENDELSSOHN Symphony in A major, No. 4, "Italian," *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: Presto

INTERMISSION

PISTON Concerto for Violin and Orchestra

I. Allegro energico
II. Andantino molto tranquillo
III. Allegro con spirito

STRAVINSKY Orchestral Suite from the Ballet, "Petrouchka"

The Juggler — Russian Dance — Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and Grooms — The Masqueraders

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PRELUDE AND FUGUE IN C MAJOR FOR ORGAN
(Bach-Gesellschaft No. 17)

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

(Transcribed for wind orchestra by SERGE KOUSSEVITZKY)

The transcription is scored for two flutes and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat, and bass clarinet, three bassoons and contra-bassoon, four horns, two trumpets, and three trombones.

The transcription was made in the summer of 1937 in Switzerland. As Dr. Koussevitzky studied this Prelude and Fugue he was reminded of the timbres of the grouped wood and brass instruments such as Mozart sometimes used in his serenades.

THIS Prelude and Fugue is attributed without question to Bach's Leipzig years.* "The power and vastness of design," writes Albert Schweitzer of the Leipzig Preludes and Fugues, "give the works an air of grandeur that is very different from the dramatic restlessness of Buxtehude and Frescobaldi. The old German organ style thus receives its final transfiguration in the symphonic works of Bach's old age." Schweitzer writes of the F major Toccata and this C major Prelude in particular: "There is a return to the virtuoso style, now, however, raised to a higher dignity and simplicity. In each case, a single idea is worked out in complete accordance with its own nature." He further remarks, "Time is needed before one can feel at home in the quiet world of the B minor and C major fugues. It is not less certain that only by degrees do we find our footing in the majestic monotony of the F major Toccata and the C major Prelude."

The Prelude, in 9-8 rhythm, begins with an ascending C major scale, the E and G repeated. This even-flowing figure suggests (in notation and in similarity of style) the opening instrumental introduction and chorus of the Cantata, No. 65, *"Sie werden aus Saba alle kommen."* This was a Cantata for the Epiphany, written about ten years previously. The Prelude moves fluently along the lines of the common chord, with a sort of pastoral placidity.

The Fugue, in five voices, is built on a subject so brief that one bar will hold it. As with such pithy subjects, also found in the Well-Tempered Clavichord, Bach weaves tightly, bringing the various fugal devices into play, overlapping or combining them, yet without loss

* The Bach Gesellschaft edition publishes the organ preludes and fugues in three sets of six. There are three in C major of which this one, numbered seventeen, is sometimes referred to as the "Great" C major Prelude and Fugue. No. 1 begins with a brilliant subject in the pedal; No. 15 also opens in the pedal. The earliest manuscript of No. 17 is inscribed *"Praeludium pro Organo Pedal per Johann Sebast. Bach."*

of simple line and easy flow.* The skill of the Great Weaver repays expert study, but as usual does not require it. The opening notes of the Fugue coincide with a familiar phrase which Wagner gave his *Meistersinger* in their March at the opening of his Prelude. The phrase, identical in the two composers, is nothing more than a brief note-group, but behind the accident there is the bond of tonality and of manifold manipulation. One could go still further and say that each composer was allowing his mood and his invention to settle back into the confident solidity, the middle-class simplicity of his people, wherein he was proud to acknowledge his roots. Bach's devices are cumulative. The figure is much repeated, presently inverted. The pedal does not enter until twenty-four bars before the end. At that point, under the full play of inversion and stretto, the pedal broadly sets the subject in augmentation and then in augmented inversion. One recalls how Wagner achieved a cumulative effect in his Prelude to *"Die Meistersinger"* by contrapuntal combination. The voices move serenely to their last cadence over an extended tonic pedal point.

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

IT WOULD be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace

* The Fugue is seventy-two bars in length.

Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unplausible biographical reconstruction, "Mendelssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his

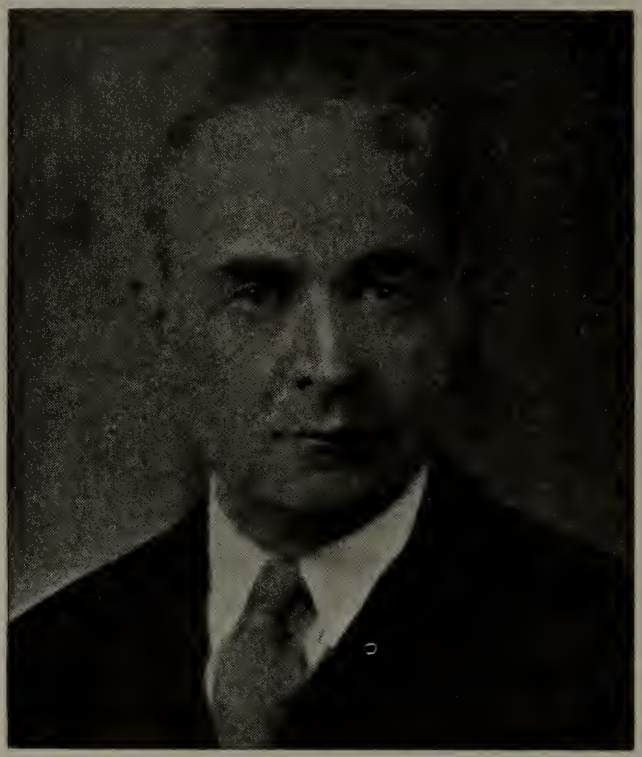
setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *adagio,* and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European



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continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the *Andante* again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar — and that means pretty nearly the whole first part — and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A–G)."

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer's death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."

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CONCERTO FOR VIOLIN AND ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Concerto had its first performance at the concerts of the National Orchestral Association, Leon Barzin conducting, in Carnegie Hall, New York, March 18, 1940. Ruth Posselt was the soloist. It was performed by the Boston Symphony Orchestra, Miss Posselt soloist, Richard Burgin conducting, January 31, 1941.

The Concerto requires two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, tympani (snare drum, bass drum, cymbals, tambourine, triangle, in the last movement only), and strings.

WALTER PISTON composed his violin concerto for Miss Posselt in the summer of 1939. The composer has outlined the three movements as follows:

I. Allegro energico 3-4 in sonata form — tonality D major.
First theme appears in solo violin after introductory chords. Theme composed of two elements, one broad and lyric, the other rhythmic.
Second theme quiet, simple, first accompanied by muted strings.
Development of the two elements of theme one.
Recapitulation regular.
Coda in faster tempo.

II. Andantino molto tranquillo 4-4 — tonality F minor.
Introduction, presenting the theme as flute solo.
Three variations of this theme.
Recapitulation of the theme — solo violin muted.

III. Allegro con spirito 2-4 — Rondo — tonality D major.
Theme I in solo violin after short introduction.
Theme II is a rhythmic transformation of the second theme of the first movement.
Theme III in canon — horn and solo violin — over staccato accompaniment.
Cadenza, combining Themes II and III, before the coda.
Form A B A C A B A, cadenza, coda.

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RUTH POSSELT

RUTH POSSELT was born in Medford, Massachusetts, of musical parents. She began the study of violin at the age of three with Marjorie Posselt, making her first appearance in Jordan Hall, Boston, in her sixth year. She began (and also completed) her studies with Emanuel Ondricek. It was at the age of nine that she made her début in Carnegie Hall, New York, and also appeared in a recital at Symphony Hall, Boston.

Having won the Schubert Memorial Prize in 1929, she went to Europe for the first of six tours, which included appearances with the major symphony orchestras.

Her tours in America have included appearances with orchestras of Chicago, New York (National Orchestral Association), Detroit, Washington, Cincinnati, St. Louis. She has played on several occasions with the Boston Symphony Orchestra in Boston and New York. One of these was the first performance of the Violin Concerto of Edward Burlingame Hill in both cities; another, the first performance of Hindemith's Violin Concerto in New York.

SUITE FROM THE BALLET "PETROUCHKA"

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

The ballet *"Petrouchka: Scènes burlesques en 4 Tableaux,"* scenario by Igor Stravinsky and Alexandre Benois, was first produced at the Châtelet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

The first performance of the suite at the concerts of this orchestra was given November 26, 1920, under the direction of Pierre Monteux. The most recent performance at the Friday and Saturday concerts was December 1, 1939, when Stravinsky conducted.

The following instruments are required in the ballet: four flutes and two piccolos, four oboes and English horn, four clarinets and bass clarinet, four bassoons and contra-bassoon, four horns, two trumpets and two cornets-à-piston, three trombones and tuba, timpani, snare drum, tambour de Provence, bass drum, cymbals, tambourine, triangle, glockenspiel, xylophone, tam-tam, celesta, pianoforte, two harps and strings. The score is dedicated to Alexandre Benois, and was published in 1912.

STRAVINSKY in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *"Oiseau de Feu,"* soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *"Le Sacre du Printemps"* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of *"Le Sacre du Printemps"* for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the *'Sacre,'* I played him the piece I had just composed and which later became the second scene of *'Petrouchka.'* He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and

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SYMPHONY HALL – TWENTIETH PROGRAMME

FRIDAY AFTERNOON, March 28, *at* 2:30 *o'clock*

SATURDAY EVENING, March 29, *at* 8:15 *o'clock*

Mozart.....Symphony in G minor

Liszt.....“A Faust Symphony”

THE HARVARD GLEE CLUB

and JOHN PRIEBE, Tenor, assisting

make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — Pétrouchka, his rival, and the dancer — and their love tragedy, which ends with Pétrouchka's death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three animated puppets: Petrouchka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, Petrouchka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrouchka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrouchka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accom-

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Boston Symphony Orchestra

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PENSION FUND CONCERT

SUNDAY, APRIL 27, 1941

AT 3:30

BEETHOVEN'S MISSA SOLEMNIS

with the assistance of the

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(G. WALLACE WOODWORTH, Conductor)

Soloists

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panied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrouchka emerges, fleeing for his life, with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure — the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte,* that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

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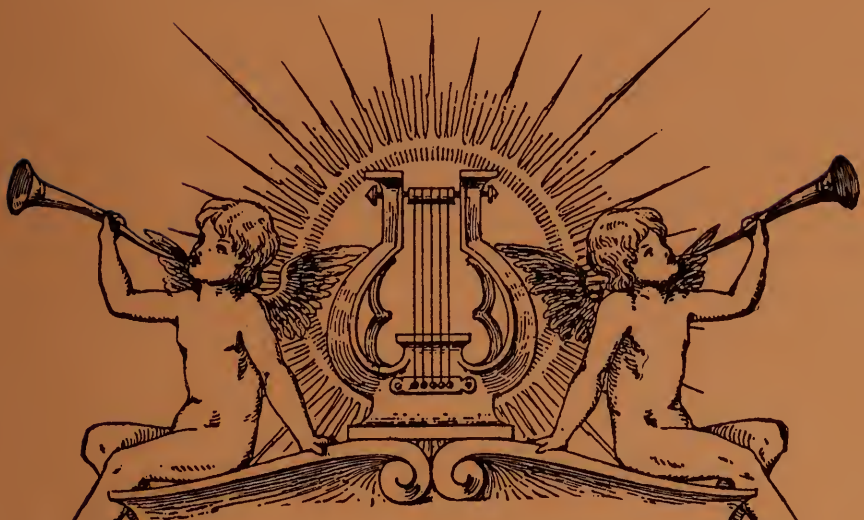
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[8]

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Classical Symphony Prokofieff
Concerto for Orchestra in D major Bach
Concerto in D major (Jascha Heifetz, Soloist) Brahms
Concerto No. 2 (Jascha Heifetz, Soloist) Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
"Enchanted Lake" Liadov
Fair Harvard Arr. by Koussevitzky
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"La Mer" ("The Sea") Debussy
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Missa Solemnis Beethoven
Passion According to Saint Matthew (Three Albums) Bach
"Peter and the Wolf" Prokofieff
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Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Salón México Copland
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 1 in B-flat major ("Spring") Schumann
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 3 Harris
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in E minor Brahms
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 102 in B-flat major Haydn
Waltz (from String Serenade) Tchaikovsky
Wiener Blut — Waltzes (Vienna Blood) Strauss

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SIXTIETH SEASON, 1940–1941

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Eighth Concert

THURSDAY EVENING, *May* 1

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

[Sixtieth Season, 1940–1941]

SERGE KOUSSEVITZKY, *Conductor*

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PROSE, P.
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PAPPOUTSAKIS, J.
KAPLAN, P.

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GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

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VALERIO, M.
CARDILLO, P.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MAZZEO, R.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

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HANSOTTE, L.
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Tuba

ADAM, E.

Harps

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Boston Symphony Orchestra

SIXTIETH SEASON, 1940–1941

SERGE KOUSSEVITZKY, *Conductor*

EIGHTH CONCERT

THURSDAY EVENING, MAY 1

Programme

CORELLI Sarabande, Gigue, and Badinerie
(Arranged for String Orchestra by Ettore Pinelli)

SATIE Two "Gymnopédies"
(Orchestrated by Debussy)

DEBUSSY "La Mer," Trois Esquisses Symphoniques

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

SIBELIUS Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. } Vivacissimo; Lento e soave
IV. } Finale: Allegro moderato

SUITE (*SARABANDE – GIGUE – BADINERIE*)

By ARCANGELO CORELLI

Born at Fusignano, near Imola, Italy, February 17 (?), 1653; died at Rome, January 8, 1713

(Arranged for String Orchestra by ETTORE PINELLI)

Corelli wrote five sets of sonatas, each containing twelve numbers, and as a sixth opus a set of *concerti grossi*. His Opus 5, consisting of twelve sonatas for violin, with *basso continuo* (*"Suonate a Violino e Violone o Cembalo"*) were published at Rome in 1700. Corelli's famous violin piece, *"La Folia,"* in itself an arrangement of a traditional air, is in the last sonata of this series. Ettore Pinelli (1843–1915) has chosen three movements from these sonatas for the present suite.

It has been performed at the Friday-Saturday concerts of this orchestra January 23–24, 1931 (E. F. Arbos conductor) and November 6, 1931.

CORELLI was a personage of widespread fame in his day. The particulars of his career are largely fabulous. Little is known of his early life. Various anecdotes about him have been handed down, each always quoted with an appendage of doubt as to its authenticity. Certain it is that he was the prime spirit in the development of music by bowed instruments when instrumental music found its first full flowering in seventeenth-century Italy. If his was not a profoundly original talent, he gave a great impetus to the art of violin playing by his example as virtuoso, to solo and concerted music by his compositions, published and widely circulated in his time.

Of his earlier years little is known, save that he studied violin with Giovanni Benvenuti at Bologna, composition with Matteo Simonelli at Rome. He became a player in the Capranica Theatre Orchestra in Rome as a youth of eighteen. It is said that in the ensuing years he exhibited his skill before the Elector of Bavaria at Munich, the Elector George at Hanover; the tale is told that when he visited Paris the jealous Lulli stirred up so much talk against him that he was obliged to leave (this was denied by Fétis). In 1682 he settled at Rome, and as first musician to the Cardinal Ottoboni became forthwith the shining light of musical culture in that capital. A celebrity who held a similar position at the court of Naples was the elder Scarlatti. Dr. Burney relates an anecdote which he learned from "a very particular and intelligent friend," who had it from Geminiani, who many years before had been Corelli's pupil. Burney's roundabout information is to the effect that Corelli, visiting the Neapolitan court, made a glaring error in performance in which Alessandro Scarlatti had to set him straight. That, in the midst of a performance of one of his last adagios, "the king, being tired, quitted the room to the great mortification of Corelli." Returning to Rome, he found his fame somewhat

supplanted by an upstart musician by the name of Valentini, and was thrown into "such a state of melancholy and chagrin as was thought," said Geminiani, "to have hastened his death." Dying a wealthy man, Corelli made the grand gesture of bequeathing his entire fortune, which has been variously named as the equivalent of thirty thousand dollars, and three hundred thousand dollars, together with a fine collection of paintings, to his patron. The Cardinal saw his Christian duty, and handed the "saint-seducing gold" to Corelli's poor relatives. The pictures his conscience permitted him to retain.

Corelli has been described as "modest, amiable, simple in his ways of life, almost shabbily dressed, always going on foot instead of taking a carriage." But there is no lack of extravagant praise from his contemporaries. One of his countrymen called him *"Il virtuosissimo di violino e vero Orfeo di nostri tempi,"* and George Mattheson, in Germany, named him "the prince of all musicians." His pupil, Geminiani, issued a more considered judgment. "His merit was not depth of learning like that of Alessandro Scarlatti, nor great fancy or rich invention in melody or harmony, but a nice ear and most delicate taste which led him to select the most pleasing harmonies and melodies, and to construct the parts so as to produce the most delightful effect upon the ear."

Dr. Burney, writing his "History of Music" almost a century after Corelli's time, praised the Italian master as the one who "rendered respectable" the violin, tenor and violoncello, "and fixed their use and reputation, in all probability, as long as the present system of Music shall continue to delight the ears of mankind. Indeed, this most excellent master had the happiness of enjoying part of his fame during mortality; for scarce a contemporary musical writer, historian, or poet, neglected to celebrate his genius and talents; and his productions have contributed longer to charm the lovers of Music by the mere powers of the bow, without the assistance of the human voice, than those of any composer that has yet existed. Haydn, indeed, with more varied abilities, and a much more creative genius, when instruments of all kinds are better understood, has captivated the musical world in, perhaps, a still higher degree; but whether the duration of his favour will be equal to that of Corelli, who reigned supreme in all concerts, and excited undiminished rapture full half a century, must be left to the determination of time, and the encreased rage of depraved appetites for novelty."

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GYMNOPÉDIES Nos. 1 and 3 (Orchestrated by Claude Debussy)

By Erik Satie

Born at Honfleur, France, May 17, 1866; died at Arcueil, near Paris, July 1, 1925

Satie composed his three *"Gymnopédies"* in 1888. Debussy orchestrated the first and last of them (but reversed their order). The first (Satie's third), *lente et grave,* is scored for two flutes, oboe, four horns, and strings. The second (Satie's first), *lente et douloureuse,* adds a cymbal (struck with a drum stick) and two harps.

Georges Longy, conducting the Orchestral Club in Jordan Hall, Boston, gave the first American performance of the orchestral version, January 4, 1905. The Boston Symphony Orchestra performed the *"Gymnopédies"* November 13, 1925. They were repeated in the last concerts of that season, and again performed November 13, 1936.

At the age of twenty-two Erik Satie was an obscure musician with indolent ways, who had an alert ear for musical currents but had as yet allied himself with none. It was then that he wrote pieces for the pianoforte, dances "slow, grave, processional in tone, suavely and serenely classical in spirit," and named them *"Gymnopédies,"* after a ritual of ancient Sparta.

Philip Hale has described the Greek source of the *"Gymnopédies"*: "The Gymnopædia, the festival of 'naked youths,' was celebrated annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto. The statues of these deities stood in the 'choros' of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæans of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spartans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmed movements, similar to the exercises of the palæstra and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers."

Satie inherited from his Scotch mother the two un-Latin middle names, Alfred Leslie. Philip Hale wrote in his monograph on the French composer: "An old lady of Scotch descent named Hanton, living in London, had a daughter, who, a rather romantic person, happened to visit Honfleur. She met the elder Satie, loved him, and married him. She wished to show Scotland to her husband. The child, Erik, was 'formed under the influence of joy and audacity, of sea mists, and of penetrating bag-pipe melodies.' The boy, when he was eight years old, learned music from an organist of St. Catherine, a church on the Honfleur coast. At the age of eleven, he entered the Paris Conservatory and studied under Guiraud and Mathias. The

latter, finding him indolent, advised him to study the violin, for it would be of more use to him. Erik attended a composition class as a listener. He was more interested in plain song, mediæval religious polyphony known to him at Honfleur. He had already written much, when feeling his technique insufficient, he went, over forty years old, to the Schola Cantorum for the rigid disciplne of fugue and counterpoint under Albert Roussel.

"At the Paris Conservatory his classmates in the pianoforte class were Dukas, Chevillard, Philipp. It was about 1890 at the *Auberge du Clou,* Avenue Trudaine, where he played the pianoforte, that he became intimate with Debussy, curious about new sonorities, already the author of 'The Blessed Damozel' and of *'Cinq Poèmes.'* 'It is not devoid of truth if one believes that the conversation of these two young men, diversely devoted to music, and Satie's emancipatory studies in the question of tonality, contributed in some measure to the æsthetic of *'Pelléas et Mélisande'* (Jean-Aubry).

"Satie was poor and unknown for many years, but he had one consolation: he was a humoristic ironist. Perhaps he was sincere when he called himself a Symbolist. He fell in with that strange person, the Sâr Péladan, and composed music for his *'Le Fils des Etoiles,'* also *'Sonneries de la Rose Crois.'* The Sâr praised him, classing him with Wagner and Grieg, as the only true composers. For the Sâr's novel *'La Panthée,'* Satie wrote a 'theme.' There is the *'Prélude de la Porte heroïque du Ciel.'*

"He gave singular titles to early compositions: *'Véritables préludes flasques (pour un chien)'; 'Trois Morceaux en forme de poire'; 'En habit de cheval';* 'The Dreamy Fish'; 'Airs to make one run'; 'Things seen right and left' (piano and violin). He told pianists that they must play a piece 'on yellow velvet, dry as a cuckoo, light as an egg'; or 'in the most profound silence,' 'with hands in the pockets,' 'like a nightingale with the toothache.' He would write a programme: 'This is the chase of the lobster; the hunters descend to the bottom of the water; they run. The sound of a horn is heard at the bottom of the sea. The lobster is tracked. The lobster weeps.' He wrote for other compositions: 'Those who will not understand are begged to keep the most respectful silence and to show an attitude of complete submission and complete inferiority.' Poseur, buffoon? It was admitted that at least he had originality. In his latter years, when he said it was necessary to be serious in life, he added, 'Debussy and Ravel have done me the honor to say that they found certain things in my music — perhaps — it hardly matters — if I have failed it is because I have been a dreamer, and dreamers are at a disadvantage — they are too rare.'

"He knew his hour of glory when his *'Socrate,'* a symbolical drama for voices and orchestra, text based on Plato's Dialogues (published in 1918), was produced. For a time he associated with the 'Six,' but he formed another group composed of Henri Cliquet, Roger Désormière, Henri Sauguet and Maxine Jacob, and presented them in a concert on June 14, 1923. Mr. Olin Downes described him as 'an amusing old man, a dilettante of the future, who wore a blue, shiny suit, a gleaming eyeglass, and misleading whiskerage, and ate his food in a mincing and derisive manner.' Lonely at Arcueil, he read the novels of young Raymond Radiguet and the fairy tales of Hans Christian Andersen.

"Jean Cocteau admired him to the last. 'One of Satie's charms,' he wrote in 1918, 'is the little ground he offers for his deification. His titles authorize those who don't know their worth to laugh. Debussy is only a near-sighted ear, while Satie comes to us today young among the young, at last finding his place after twenty years of modest work.'

"Ravel did his best to obtain for Satie just recognition, but the public insisted on seeing him only a humorist. Henri Prunières, not at all unfriendly, wrote: 'He has been adopted as a totem by the younger French musicians, but only Poulenc and Auric have really shown signs of his influence. In *"Parade,"* and various orchestral works, Satie tries, as they do, to draw his inspiration from jazz and *café-chantant* music; but his last compositions in this style are very mediocre.' "

And finally a post-mortem paragraph on this intriguing and much-described eccentric (Roland-Manuel in *"Le Guide du Concert,"* May 1929):

"I admired him from the outset, and still admire him, because he was one of the very few human beings whom no magic can blind, and who immediately see in any new departure in art the latent weakness, the germ of decay whose presence admirers do not suspect, but which sooner or later will assert itself. Satie was against Wagner in 1885, against Debussy in 1908, against Ravel during the war, against the 'Six' just before his death. This is altogether admirable."

[COPYRIGHTED]

"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). The most recent performances in this series were on October 13–14, 1939.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Aprés-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with

some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

Gaston Carraud (in *La Liberté*) found, in place of the subtle atmosphere and fresh and delicate sensibility which he had expected in Debussy, "a rich wealth of sound, interpreting this vision with accuracy and intensity. Its brilliance is less restrained, its scintillations are less mysterious."

*This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

(*Continued on page 14*)



Serge Koussevitzky conducting Beethoven's Mass in S

(Reprinted from the Victor Record Review for A

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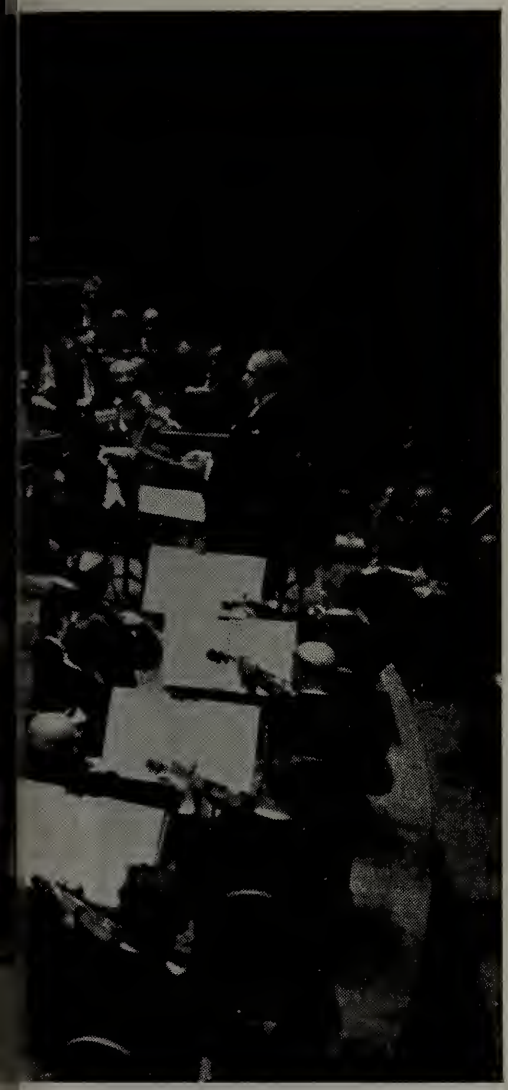
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The repertory of the Festival will be as follows:

FIRST WEEK

HAYDN Symphony in G major, No. 88
BEETHOVEN Symphony No. 3, "Eroica"
SCHUBERT Symphony in B minor, "Unfinished"
MENDELSSOHN "Italian" Symphony
BRAHMS Symphony No. 4, in E minor
SHOSTAKOVITCH Symphony No. 5
BEETHOVEN Overture to "Leonore" No. 3
DEBUSSY Three Nocturnes
("Clouds" — "Festivals" — "Sirens")
VILLA LOBOS Choros No. 10
COPLAND "Quiet City"
HINDEMITH Concerto for Violoncello

SECOND WEEK

MOZART Requiem; Symphony in C major; Symphony in A major
(In commemoration of the 150th anniversary of Mozart's death)
BEETHOVEN Symphony No. 5 in C minor
BERLIOZ "Fantastic" Symphony
HANSON Symphony No. 2, "Romantic"
BRAHMS Piano Concerto No. 2, in B-flat
DEBUSSY "La Mer"

THIRD WEEK

BEETHOVEN "Missa Solemnis"
TCHAIKOVSKY Symphony No. 5, in E minor
SIBELIUS Symphony No. 6
VAUGHAN WILLIAMS "A London Symphony"
WAGNER Prelude and Love-Death, "Tristan and Isolde"; Prelude to "Die Meistersinger"
STRAUSS "Death and Transfiguration"
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What this writer deplored in Debussy's new score, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring.

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REFRESHMENTS SMOKING

Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition, but – what was far more important – he was feeling his strength in the symphonic form developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets – the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden – roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the *London Daily Telegraph* in December, 1934 of any programme intention whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people – pastoral, timid, aspiring, insurrectionary. There are

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no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down to political facts.

The Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

~

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse

LIST OF WORKS

Performed in the Cambridge Series

DURING THE SEASON 1940-1941

BACH	Prelude and Fugue in C major (No. 17) (Transcribed for Wind Orchestra by Serge Koussevitzky) (First performance)	VII March 20
BARBER	Overture, "The School for Scandal," *Op.* 5	III December 19
BEETHOVEN	Symphony No. 5 in C minor, *Op.* 67	I October 17
	Overture to "Leonore" No. 3, *Op.* 72	II November 14
BERLIOZ	Fantastic Symphony, *Op.* 14A	VI February 27
BRAHMS	Symphony No. 2 in D major, *Op.* 73	III December 19
	Symphony No. 4 in E minor, *Op.* 98	V February 6
CORELLI	Sarabande, Gigue, and Badinerie (Arranged for String Orchestra by Ettore Pinelli)	VIII May 1
DEBUSSY	"La Mer," Trois Esquisses Symphoniques	VIII May 1
GLUCK	Overture to "Iphigenia in Aulis"	VI February 27
HAYDN	Symphony in G major, No. 88	II November 14
HINDEMITH	Concerto for Violoncello and Orchestra (Soloist: GREGOR PIATIGORSKY) (First performance)	V February 6
MENDELSSOHN	Symphony in A major, No. 4, "Italian," *Op.* 90	VII March 20
PISTON	Concerto for Violin and Orchestra (Soloist: RUTH POSSELT)	VII March 20
RABAUD	"La Procession Nocturne," Symphonic Poem (after Lenau)	V February 6
RAVEL	"Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces	VI February 27
SATIE	Two "Gymnopédies" (Orchestrated by Debussy)	VIII May 1
SHOSTAKOVITCH	Symphony No. 5, *Op.* 47	II November 14
SIBELIUS	Symphony No. 6, *Op.* 104	III December 19
	Symphony No. 2 in C major, *Op.* 43	VIII May 1
STRAVINSKY	Capriccio for Orchestra with Piano Solo (Soloist: JESÚS MARÍA SANROMÁ)	III December 19
	Divertimento from "Le Baiser de la Fée," Allegorical Ballet	IV January 16
	Symphony in C major	IV January 16
	Orchestral Suite from the Ballet, "Petrouchka"	VII March 20
TCHAIKOVSKY	Symphony No. 2 in C minor, *Op.* 17	IV January 16
VAUGHAN WILLIAMS	A London Symphony	I October 17

IGOR STRAVINSKY conducted the concert of January 16

RICHARD BURGIN conducted the concert of March 20.

unfolds without break, coheres in its many parts, mounts with well controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a *pianissimo* from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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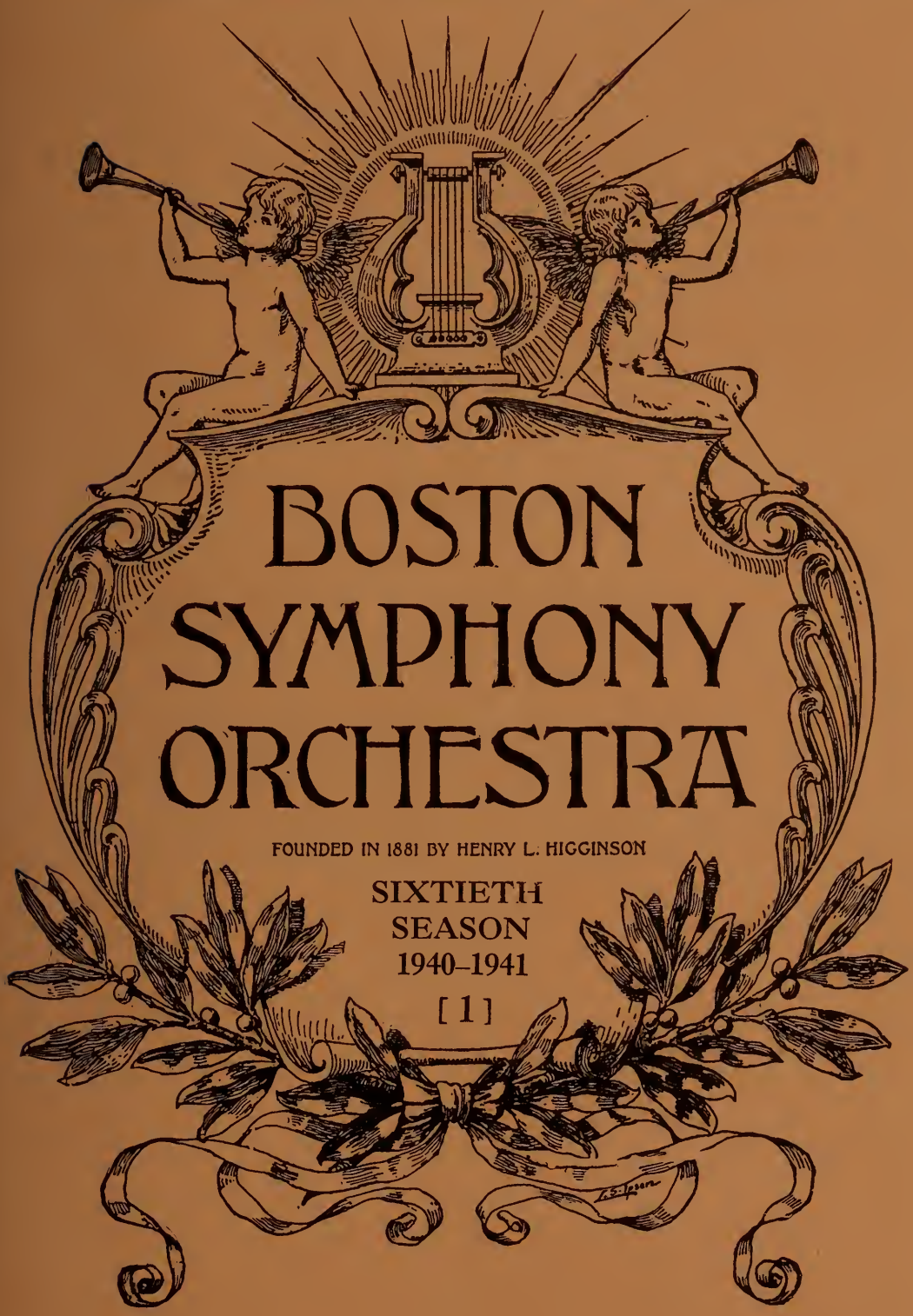
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Damnation of Faust: Minuet — Waltz — Rakoczy March Berlioz
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Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"La Mer" ("The Sea") Debussy
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
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Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

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Concert Bulletin of the First Concert

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with historical and descriptive notes by

JOHN N. BURK

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SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

INTERMISSION

BEETHOVEN.....Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro; Trio
IV. } Allegro

BALDWIN PIANO

SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a

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theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a constant increase in tempo to an inspiriting and sonorous conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide

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and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady Macbeth of Mzensk' (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles ap-

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.



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peared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

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before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his

* It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

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hese two "evening pictures," or nocturnes, have their background in Dr. Donald's own early life, when he lived not far from, and knew well, the sion of San Juan Capistrano in southern California.

work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of

healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

The predicament of Shostakovitch and the nature of the outcry against him may be better understood as described by Grigori Schneerson (printed in *Modern Music,* March-April, 1938):

"A few years ago there appeared the now famous series of articles in the newspaper *Pravda* which were followed by the highly publicized discussion in the Composers' Union, condemning the formalistic tendencies as well as the vulgar realism of 'Lady Macbeth.' Both within and beyond the boundaries of Russia, admirers of that composer's remarkable gifts heard this censure as a thunderclap from a clear sky. Shostakovitch, synonym of young Soviet musical creation, its most outstanding representative, with a world reputation to boot, was hurled from his pedestal!

"Not many at that time understood the meaning, the purpose of the *Pravda* criticism. With courageous directness the paper raised the problem of 'ultimate truth in art,' and, more specifically, of folk-consciousness in the composer, as against an indulgence in fruitless devices to enrapture the 'art-gourmands.' The articles were intended as a clarion call to artists to create as for a great epoch.

"In the Western world the object of the *avant-garde* is presumably the overthrow of old artistic foundations, the breaking out of 'new paths,' however meaningless, at any cost. For us in the Soviet, however, the *avant-garde* is held to express progressive ideas only when it talks to the people in a new, powerful, and intelligible language. The demands of the wide masses of people, their artistic tastes, grow from day to day. The 'advanced' composer is therefore one who plunges into the social currents swirling round him, and, with his creative work, serves the progress of humankind."

~

Last year Shostakovitch composed his Sixth Symphony. Virtually nothing about the piece or its performance is known outside of Russia. Nicolas Slonimsky, who keeps in constant touch with musical events in Russia, has kindly contributed the following interesting

account of the latest chapter in the efforts of an artist and his government to come to an understanding.

"Encouraged by the success of the Fifth Symphony, Shostakovitch announced plans for a new symphony dedicated to the memory of Lenin. This was a difficult undertaking, in which the problem of ideological fidelity was all-important. Lenin was in no sense a music lover, and his musical predilections were indefinite. It was known only that Lenin was definitely opposed to what was loosely termed 'leftist art.' On the positive side, it was known that during the early days of the Revolution, he heard the pianist Dobrowen play Beethoven's 'Appassionata,' and liked it. The ideological influence of Beethoven has been strong in Soviet music at all times. Beethoven's earnestness of purpose, the epic dimensions of his music, his political independence, all these qualities were regarded as 'consonant' with Soviet philosophy. Shostakovitch's Fifth Symphony opens, significantly, with flashes of Beethovenian lightning. For his new symphony, Shostakovitch planned to take a leaf from Beethoven's Ninth, and use chorus and soloists. His 'Hymn of Joy' was to be a poem about Lenin by a Caucasian poet, which had an epical ring, and an imprint of authentic self-expression. But something must have gone seriously wrong, for when the Sixth Symphony was finally produced at the Moscow Festival, on December 3, 1939, it was sans chorus, sans Lenin, sans everything.

"Also, the universal approbation that greeted the Fifth Symphony was signally lacking at the performance of the Sixth. In the course of the Moscow Festival of November–December 1939, several major works were performed, among them three cantatas: Prokofieff's 'Alexander Nevsky,' arranged from his music to the film of the same name; Shaporin's 'On the Field of Kulikov,' and Koval's 'Emelian Pugatchov.' All these cantatas drew their inspiration from the incidents of the remote past of Russian history. Alexander Nevsky was the Russian leader who routed the Teutonic Knights at the bloody Ice Battle on the frozen Peipus Lake, on April 5, 1242. The film, with its emphasis on the ability of Russian armies to repel a Germanic invasion, was made before the conclusion of the German-Soviet pact of August 1939, but the production of the cantata on November 20, 1939, apparently was not considered as conflicting with the friendship clause of the pact. Shaporin's subject was the Russian victory over the Tartar chieftain Mamay in the year 1380. Koval selected the story of the rebel Emelian Pugatchov, executed by Catherine the Great on January 11, 1775. The cantatas of Prokofieff and Shaporin emphasized the national, and Koval's cantata, the historical and revolutionary elements. All three were extremely successful, and the press published long articles discussing their merits, while Shostakovitch's Symphony was barely reported at all. The technical analysis of the Symphony in the December 1939 issue of *Sovietskaya Musica* was definitely disparaging. The lesson was made fairly clear. What is needed in the year 1940 is the romanticization of Russia *circa* 1240, while Shostakovitch devotes his talents principally to satirizing Russia *circa* 1840. Will Shostakovitch be able to adapt his essentially satiric talent to the changed times? His entire future in Soviet Russia hinges on the answer."

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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was

forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a *forte* bow stroke." He protested that "the life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." All this suggests that Beethoven may have suffered by two extremes in the matter of these fermatas — from the italicizing Romantics, and from the too correct and brisk academicians. Even many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now

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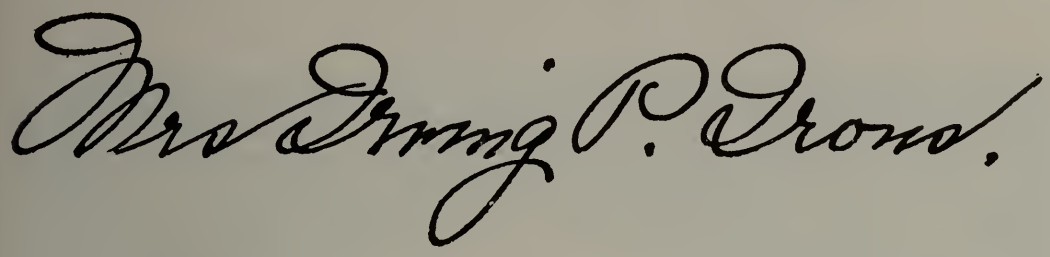
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be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end to them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement. The slow movement, more conventional, had its surprising passages. The scherzo (labelled merely "Allegro") had, unlike the scherzo of the Second or Third Symphonies, little of what was implied by the word. The *da capo* is more like a new development than a repeat, and the sense of progression naturally ushers in the long bridge to the finale, a link between movements which was entirely without precedent. The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no analyst, no technician, will ever account for in factual terms.

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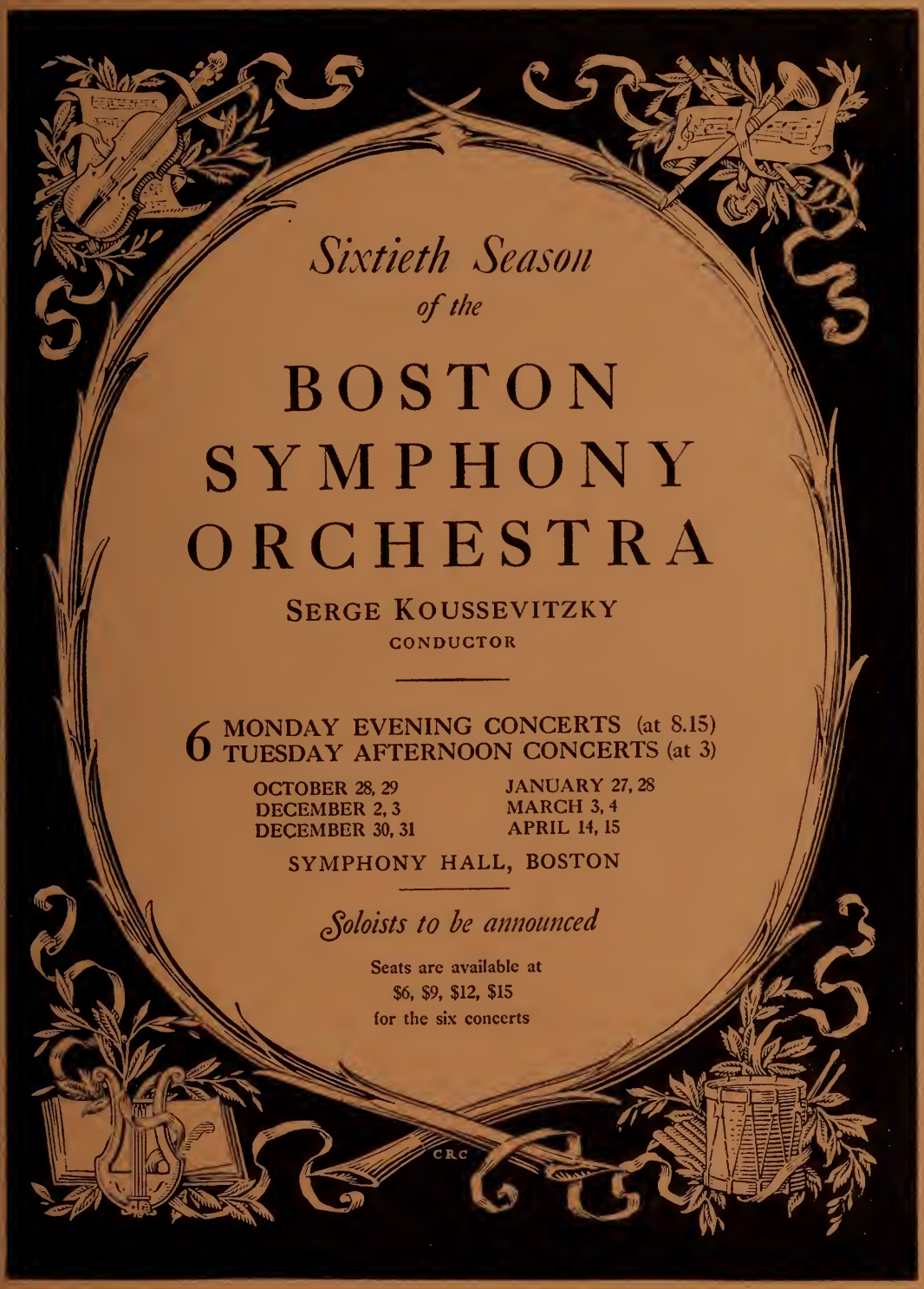
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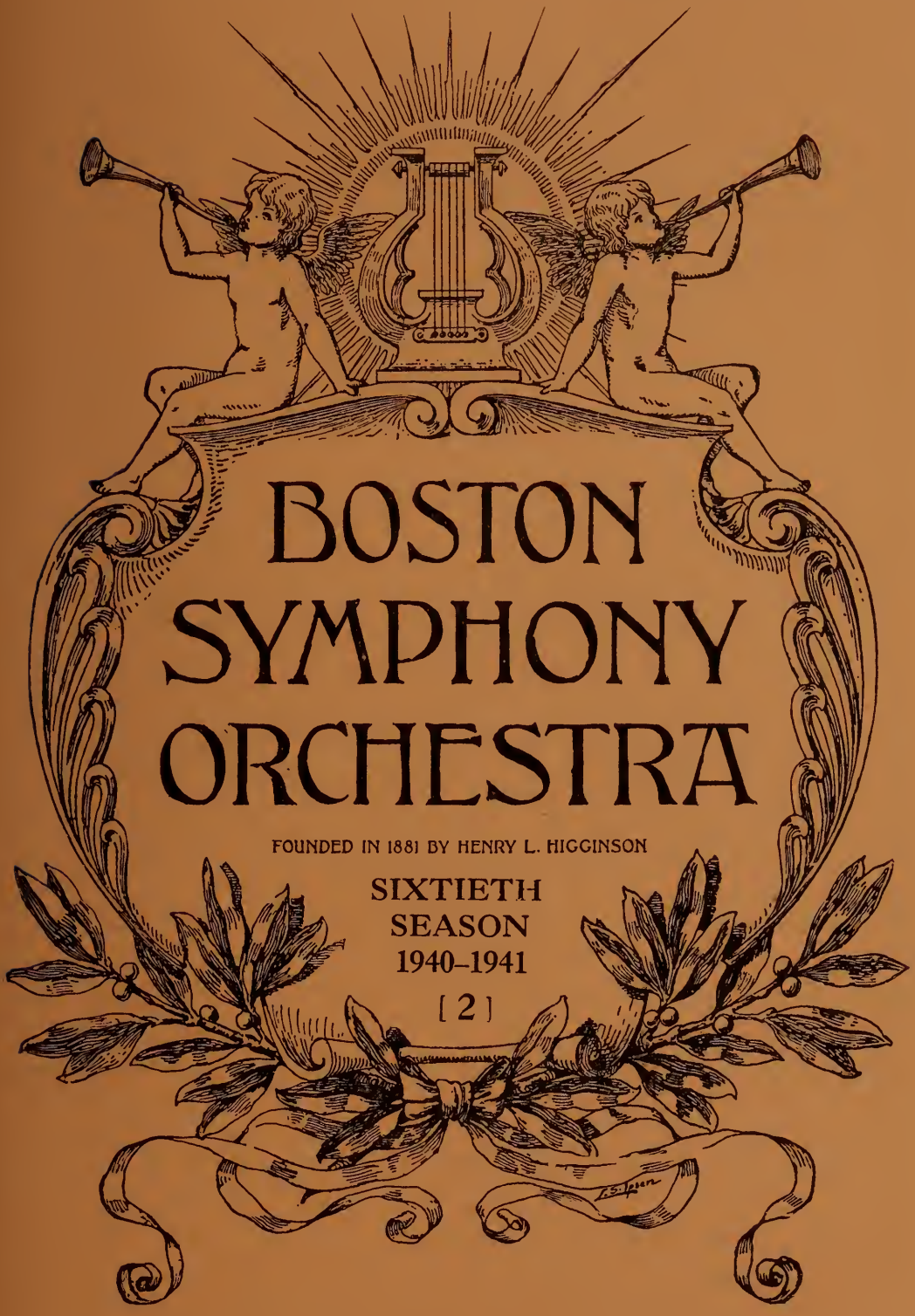
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Programme

DÉSIRÉ DEFAUW, *Conducting*

FRANCK.....“Le Chasseur Maudit,” Symphonic Poem

GRÉTRY.....Suite from the Ballet, “Céphale et Procris”
(Arranged by Felix Mottl)

I. Tambourin
II. Menuet (“The Nymphs of Diana”)
III. Gigue

DE FALLA.....Dances from the Ballet, “El Sombrero de tres picos”

I. The Neighbors
II. Dance of the Miller
III. Final Dance

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BEETHOVEN.....Symphony No. 7 in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto: Tempo primo
IV. Allegro con brio

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DÉSIRÉ DEFAUW

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"THE ACCURSED HUNTER," Symphonic Poem

By César Auguste Franck

Born at Liége, December 10, 1822; died at Paris, November 8, 1890

"Le Chasseur Maudit, Poème Symphonique d'après la Ballade de Bürger," was composed in 1883, and first performed at a concert of the *Société Nationale* in Paris on March 31 of the same year. There was a performance at a Pasdeloup concert on January 13th following. The first performance in the United States was by the orchestra in Cincinnati, January 29, 1898. Theodore Thomas introduced the piece in Boston at a concert of the Chicago Orchestra in Music Hall. on March 26, 1898. The first performance by the Boston Symphony Orchestra was March 2, 1901. There were subsequent performances January 9, 1904, January 21, 1911, October 10, 1920, and December 8, 1922 (this performance was given in the week of the centennial of Franck's birth).

The instrumentation requires two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, two trumpets, two *cornets-à-piston,* three trombones and tuba, timpani, bells, bass drum, cybals, triangle, and strings.

The composer chose for his subject the ballad of the German poet, Gottfried August Bürger (1748–94). The following synopsis is printed on the score:

"It was Sunday morning; in the distance there sounded the joyous

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ringing of bells and the religious chants of the crowd — Sacrilege! The savage Count of the Rhine has sounded his horn.

"Hallo! Hallo! The hunt takes its course over grain fields, over meadow and moor . . . Stop, Count, I beg you. Listen to the pious singing — No! — Hallo! Hallo! — Stop Count, I entreat you. Take care — No! — And the chase goes hurtling on its way like a whirlwind.

"All of a sudden the Count finds himself alone; his horse is loath to go further; the Count blows into his horn, but it will not sound again. . . . A voice dismal, implacable, curses him; 'Sacrilegious man,' it cries, 'be hunted forever by hell itself!'

"Then the flames leap up from all directions — the Count, seized by terror, flees, faster, always faster, pursued by a pack of demons . . . by daytime across abysses, at midnight through the air."

The four paragraphs of this argument are clearly discernible in four sections of the score. The first seems to portray the peaceful Sunday landscape; in the next, the hunt is under way; in the third the curse is pronounced; in the fourth the chase becomes infernal. The horn call which opens the symphonic poem is to be heard repeatedly throughout its course. Horn fanfares alternate with a religious melody from the 'cellos and the pealing of bells. The hunting theme gathers impetus. The curse is delivered by the awesome voice of the tuba. The pace grows faster and faster until the end.

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SUITE FROM THE BALLET *"CÉPHALE ET PROCRIS"* (EDITED FOR CONCERT PERFORMANCE BY FELIX MOTTL)

By ANDRÉ ERNESTE MODESTE GRÉTRY

Born at Liége, February 8, 1741; died at Montmorency, near Paris September 24, 1813

Grétry's *"Céphale et Procris," Ballet héroïque* (text by Jean François Marmontel) was first produced at Court in Versailles on December 30, 1773.

The three dance numbers chosen by Felix Mottl have been, according to the score of the suite, "freely arranged for concert performance." Mottl's instrumentation calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, triangle, tambourine, and strings.

The Suite has been performed at these concerts November 13, 1908 (Max Fiedler, conductor), and April 28, 1922 (Pierre Monteux, conductor).

A WEDDING of consequence, uniting two houses, took place at Versailles on November 16, 1773. The nuptials were elaborate. An ambassador from France visited on October 24 the Palazzo Moncalieri at Turin, and there made suit by procuration for the hand of the *Princesse Marie Thérèse de Savoie,* in behalf of the *Comte d'Artois* in France. The Princess journeyed by short stages to the Court of France. Louis XV found it consistent with his exalted station to ride

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as far as Fontainebleau and receive her on November 14. At Versailles her "august bridegroom," in the words of a historian, "awaited her without too much impatience." The ceremony took place two days later, and from that time until the end of the year there was a long and ponderous succession of wedding festivities. The climax was the first performance of a new "heroic ballet" by Grétry.

The young Belgian composer was honored in the choice. He was only thirty-two, and it was in the less pretentious field of *opéra comique* that he had made his name in Paris. He had first developed his aptitude for stage music at Liége, and for further instruction had sought counsel at Rome from Padré Martini, a composer to whom youth was turning. Paris had so far welcomed and applauded Grétry for his direct melodic charm. Those who had high expectations for his venture upon a tragic subject in the grand manner were disappointed. Only the few privileged visitors from Paris were carried away by the magnificent display which Versailles could produce. When the last curtain was drawn, the Dauphin was heard to remark to his companion, the Maréchal Duc de Richelieu, first gentleman of the chamber: "At last our *divertissements* are at an end! Now we can begin to amuse ourselves." The *seigneurs et dames* of the Court were similarly bored by the protracted entertainments, and by this climax which

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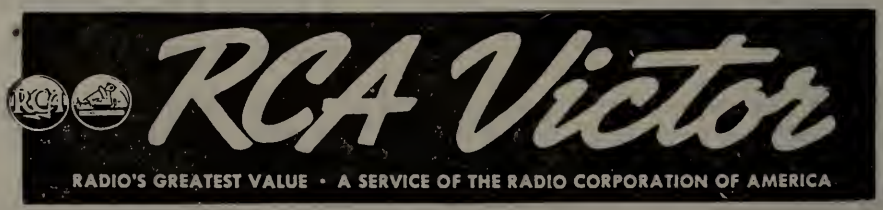
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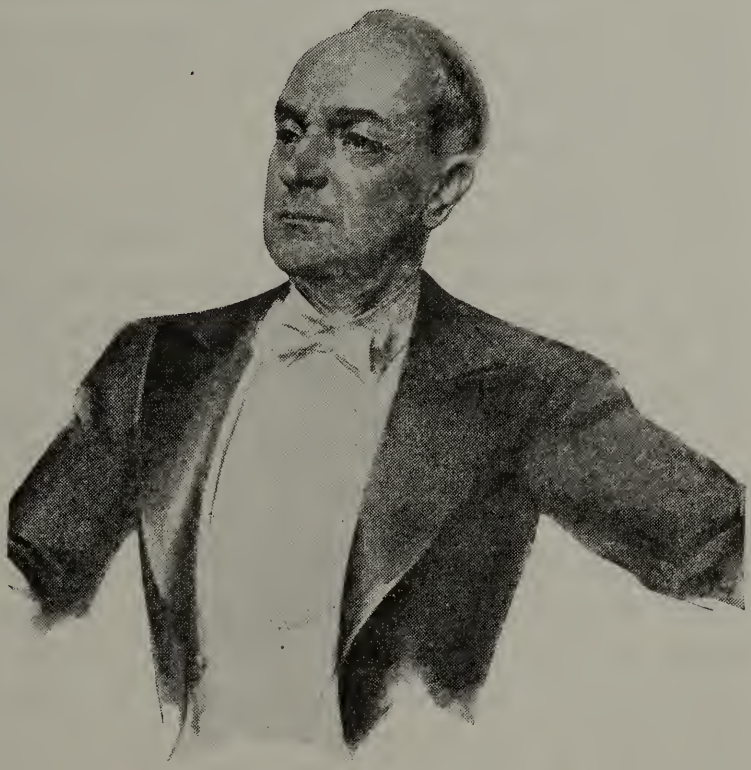
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did not quite come off. Blame was laid upon the librettist Marmontel who had not taken every theatrical advantage of the rather heavy tale of Ovid about the infatuation of the Goddess Diana for Cephalus, her jealousy of Procris, his betrothed, her decree that Procris should die by her lover's hand, and its fulfillment when Cephalus, hunting in the forest, perceives a stir in the foliage and unknowingly throws his dart into the breast of Procris. The poem in this lyric tragedy (it was a ballet only in name, with a few dance numbers interspersed) is guilty of inept lines, a grave offense in a day when the text was considered more important than the music. Mlle. Sophie Arnould, who had sung Procris, made the remark: "The music is much more French than the words." The Baron Grimm wrote his opinion that *"Céphale"* "gave most pleasure of all the operas performed, but this is not a high eulogy. The success of the work seems at present below the reputation of the two authors. But it is only at Paris that these important cases are judged in a court of last resort, and we await the supreme judgment."

That judgment was duly passed when the ballet was mounted at the *Académie Royale de Musique* in Paris, May 2, 1775. *"Céphale et Procris"* barely survived a dozen performances in that season. There was a revival with 26 performances in May, 1777, but this fell far short of the popular success of such lighter pieces as Grétry's *comédie ballet "Zémire et Azor,"* produced two years earlier than *"Céphale et Procris."* Grétry was later to achieve as many as 500 performances of a single opera.

The music of *"Céphale et Procris"* was the first of Grétry to be heard upon the august boards of the *Académie.* Grétry, accustomed to the amiable and docile troop of the *Comédie Italienne,* found the singers of the *Opéra* intractable and overbearing. Ill at ease in a tragic mask, he was condescended to by the actors of the *Opéra* in a day when the singers controlled the situation far more completely than they do now. A composer of *opéra comique* who had the effrontery to impose a strictly measured music on a singer bent upon untrammeled "expression" was apt to be put in his place. Grétry wrote in his engaging memoirs of an incident in connection with the rehearsals of *"Céphale et Procris"* at the *Opéra.* "If the text of the recitative was expressive, the player loaded it with all the pathos it could bear. If the accompaniment compelled him to follow a strict beat, he did so only by scrambling after the orchestra. The result was a jolt, a counterpoint, a perpetual syncope. The effect I leave to your imagination."

"The following dialogue, which interrupted one of the rehearsals, will give a fair idea of the state of affairs:

"*Actress* (on the stage): 'What is the meaning of this, monsieur? There seems to be a rebellion in your orchestra.'

"*The Conductor* (at his desk): 'What, Mademoiselle, a rebellion? We are all here to serve the King, and we are serving him with zeal.'

"*The Actress:* 'That is what I wish to do, but your orchestra puts me out and prevents me from singing.'

"*The Conductor:* 'Nevertheless, Mademoiselle, we maintain the beat.'

"*The Actress:* 'The beat! What kind of animal is that? Follow me, Monsieur, and know that your accompaniment is the very humble servant of the actress who declaims.'

"*The Conductor:* 'When you declaim, I follow you; but you are singing an air which is in measure, in strict measure.'

"*The Actress:* 'Come, drop all this nonsense, and follow me.' "

The actress, Grétry was discreet enough not to name, but Victor Wilder* identifies her as Rosalie Levasseur, the Procris at the first Paris performance. This singer had appeared at the Versailles premiere two years before, in the small parts of "Flore" and "L'Amour." She was then announced merely as "Mlle. Rosalie." Sophie Arnould, the original Procris, noted the change in the name of the new rival, and aimed a stinging witticism at the not precisely beautiful features of her colleague. "She would have done better to change not her name but her face." The Levasseur triumphantly lived down this bit of spite by her rapidly growing talent. She was later chosen by Gluck for the title rôle of "Alceste."

The Tambourin and Menuet, Felix Mottl chose from a succession of five numbers in the fifth scene of the first act, of which the menuet is the first, and the tambourin brings the curtain. The Gigue occurs in scene five of Act II. Mottl has added trumpets and percussion to the orchestration, has used modern resources of tone color in the winds and given more brilliant treatment to the string section, where Grétry had written in three parts combining the violas, 'cellos, and basses in octaves. Mottl heightens the effect by use of ornament, and by changes in notation. To the Tambourin, after the *da capo,* he adds a brilliant coda of his own. In the Menuet, the *da capo* is condensed and altered into a coda. The *Gigue,* which appears in Grétry's score as *"Gigue légère,"* is treated freely and with cumulative effect.

*In a preface to the score of this opera as published in a complete edition of Grétry's works by the Belgian government, under the press of Breitkopf and Härtel (from 1884).

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THREE DANCES FROM THE BALLET "THE THREE-CORNERED HAT"

By MANUEL DE FALLA

Born at Cadiz, Spain, November 23, 1877

The ballet *"El Sombrero de tres Picos"* was first performed in its version for full orchestra by the *Ballet Russe* of Serge de Diaghilev, at the Alhambra Theatre in London, July 22, 1919. The scenario was by Martinez Sierra, the scenery and costumes by Pablo Picasso. Léonide Massine and Thamar Karsavina danced the Miller and his wife. Ernest Ansermet was the conductor.

The Ballet was introduced to Boston by the *Ballet Russe de Monte Carlo,* October 29, 1935, with Massine as the Miller, Toumanova as his wife.

The suite, which forms the larger part of this ballet, had its first American hearing in concert form when Pierre Monteux introduced it at the concerts of this Orchestra December 30, 1921. The dances have since been performed at these concerts March 5, 1926, January 18, 1929, January 31, 1930, and December 1, 1933.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum and cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano and strings.

VISITING Spain with his ballet, the enterprising Diaghilev became interested in the music of Falla, and commissioned from him a ballet on the subject of Alarcón's novel *"El Sombrero de tres Picos."** The principal pupil of Falla, Joaquin Turina, has stated that his master first wrote the piece for an orchestra of seventeen instruments under the title *"El Corregidor y la Molinera,"* and that it was first performed as a "pantomime" at the Eslava Theatre in Madrid in 1917.

The following synopsis of the ballet was published in the *London Daily Telegraph* (July 24, 1919):

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice — choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation — if nothing more serious — with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against

* It was the legendary story of Spain which Alarcón had made known to the reading world under its original title *"El Corregidor y la Molinera"* ("The Corregidor and the Miller's Wife"). It appeared in 1874 and, translated into several languages, resulted in several operas, notably *"Der Corregidor,"* by Hugo Wolf.

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him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and — curtain!"

"There is a delightfully Voltairian feeling about the whole ballet," writes J. B. Trend, in his "Manuel de Falla and Spanish Music," "and, considering only the music, it exhibits Falla's characteristics in the clearest possible way. There are 'the short, unsentimental snatches of melody, clear in design and precise in expression, with sinuous outlines and ingratiating movements . . . the exquisite sense of harmony, not greatly varied perhaps, but always attractive; and in this, too, clearness is one of his greatest gifts. His harmonies also are strictly tonal, although often adorned with iridescent appoggiaturas. . . . And, lastly, there is his sense of rhythm, which is perhaps the most interesting aspect of his art. It is extraordinarily restless and vivacious; a continual pulsation which never languishes.* The ballet in its finally revised form might be regarded as Falla's contribution to the music of the Armistice. In that case it is the one really worthy piece of music which that historic event produced."

* Castelnuovo-Tedesco, "Il Pianoforte."

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

The most recent performance in this series was on February 24, 1939.

IT would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony

dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his sym-

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phonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto.*

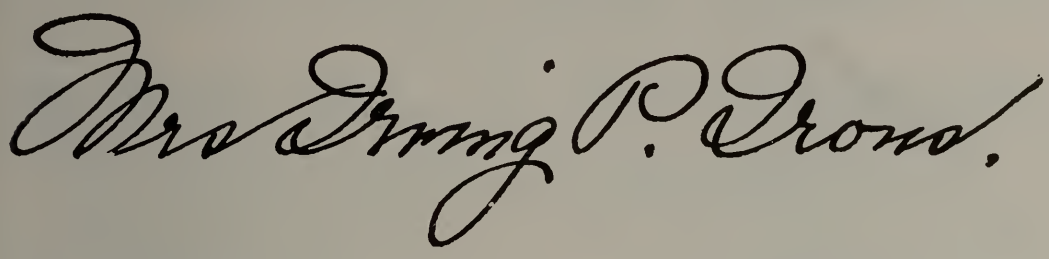
The third movement is marked simply *"presto,"* although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano.* The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto,* although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass. who had 'fire enough in his belly to burn up the entire world.' " Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly,* July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme.

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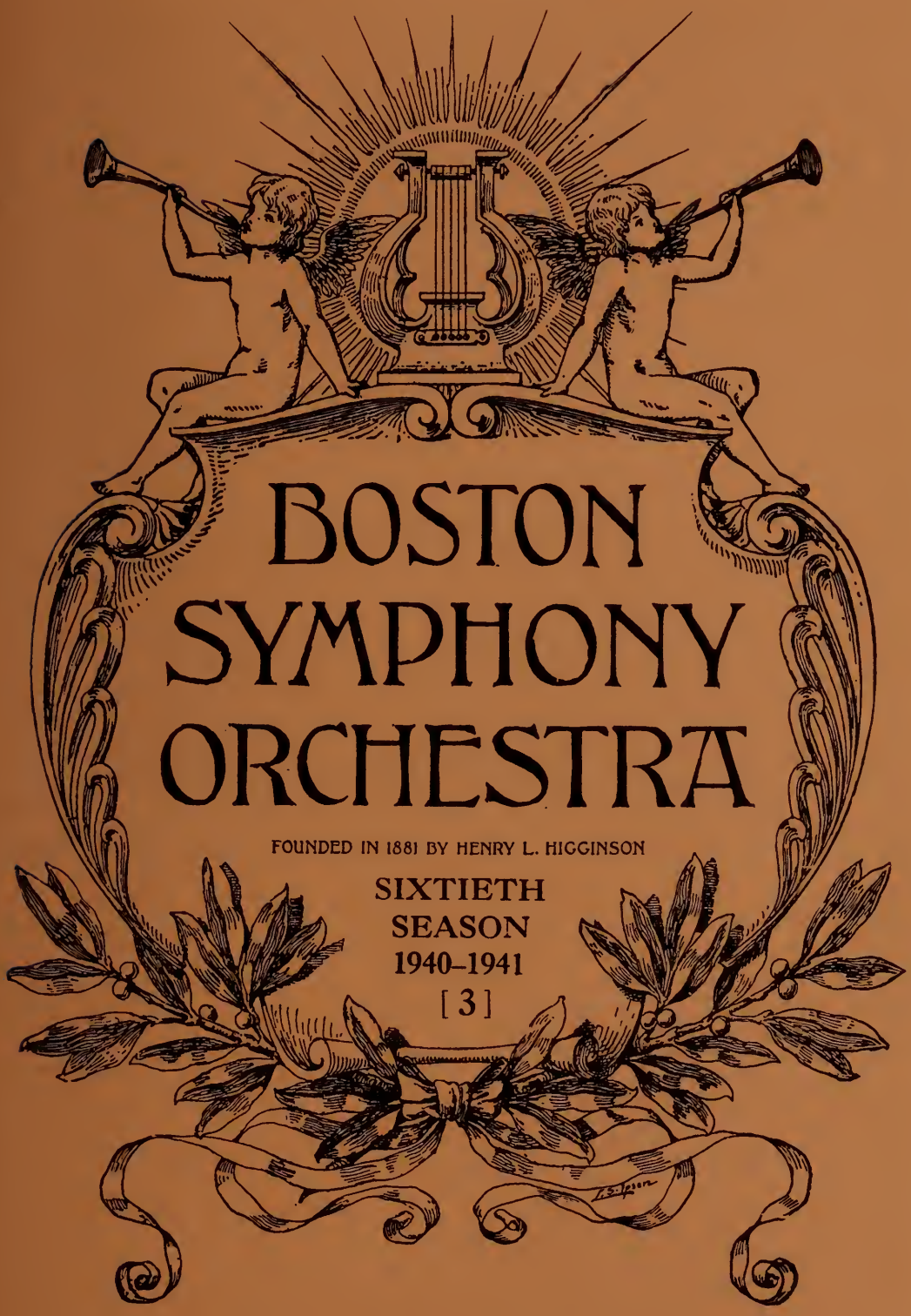
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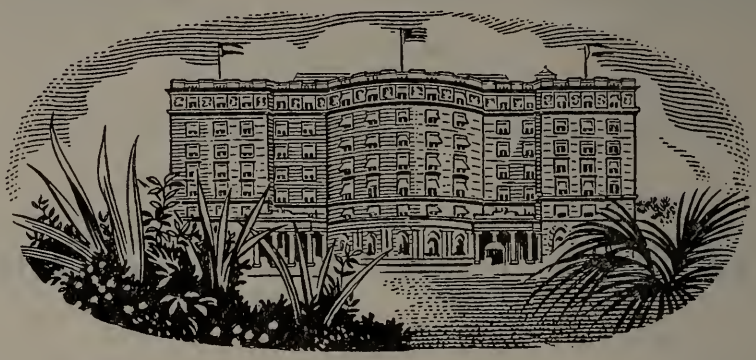
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STANLEY CHAPPLE

Stanley Chapple was born in London on October 29, 1900. At the age of eight he won a scholarship to the London Academy of Music and there he obtained his musical education. Having conducted performances of light operas from the age of sixteen, he organized a chamber orchestra for the performances of new music — a pioneer venture for that period.

From 1921 he was Assistant Conductor of the British National Opera Company, but his activities were soon concentrated upon symphonic conducting. He appeared regularly as guest conductor of the B.B.C. Orchestra in London since 1923, the year of its founding, and has conducted other British orchestras, notably the London Symphony Orchestra for the regular symphonic series and special Mozart programmes; he has appeared as guest of the Berlin Philharmonic, the Warsaw Philharmonic, and orchestras of Vienna and The Hague.

Mr. Chapple has written several musical textbooks: "Language of Harmony," "Class Way to the Keyboard," and "Principles of Musicianship." His career in London as lecturer at the London Academy of Music was continued when he came to this country. He is on the faculty of the Berkshire Music Center as assistant to Serge Koussevitzky in his class in conducting.

Stanley Chapple will conduct the following programme at the Boston Symphony concerts in Symphony Hall, Boston, next Friday Afternoon and Saturday Evening: Elgar's Introduction and Allegro; Delius' "Paris"; Bax's Overture to a Picaresque Comedy; Brahms' Symphony No. 4.

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INTRODUCTION AND ALLEGRO FOR STRINGS, *Op.* 47

By EDWARD ELGAR

Born at Broadheath near Worcester, England, June 2, 1857; died at Worcester, February 23, 1934

The Introduction and Allegro was published in 1905, dedicated "to my friend, Professor S. S. Sanford, Yale University, U. S. A.," and first performed at Queen's Hall, London, March 8, 1905, by the London Symphony Orchestra. The first performance in this country was by the Chicago Symphony Orchestra, March 23, 1906. The first performance in Boston was by the Boston Symphony Orchestra, January 3, 1931, Serge Koussevitzky conducting.

ERNEST NEWMAN, who knew Sir Elgar, has related that the germ for this work occurred to Elgar during a visit to Wales about 1902 "when he was impressed by the sound of distant singing, in which the cadence of a falling third caught his fancy. From the train of thought thus generated, sprang the main theme of the work — the pseudo-Welsh tune. Later on, a song heard in the valley of the Wye reinforced the Welsh impressions, and led to the completion of the work."

The piece is written in the general form of the old concerto grosso, the *concertino* group consisting of a solo string quartet, and the contrasting orchestral *tutti* consisting of the full string orchestra, divided.

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Rosa Newmarch made for the programmes of the B.B.C., "opens with a theme given out simultaneously *fortissimo* by the solo quartet and orchestra. The quartet then starts a subject in the minor which recurs in the *Allegro* in a fuller form and a major key. These two themes are treated for a time, and presently the solo viola introduces an allusion to the melody in the Welsh style. After this broad, expressive *cantilena* the opening theme (*Tempo primo)* is recalled, leading to the close of the Introduction, which is effected by another reference to the Welsh theme.

"The *Allegro* begins with the complete statement of the minor subject mentioned above, which is elaborated at some length before the solo quartet announces the second subject, recognizable by its *staccato* semi-quaver figure. To the development of this succeeds the initial theme of the work, on which a climax is built up. There is some brilliant writing for strings, the second subject of the *Allegro* lending itself well to effective passage-work. After another climax has been worked up, this section dies away very quietly *rallentando.* Instead of a conventional working-out of the thematic material, the composer gives us a *fugato* movement on a new subject (*Allegro*) started by the second violins of the orchestra. This spirited section leads back to the re-entrance of the first subject of the *Allegro,* the *staccato* semi-quaver figure, and the opening theme of the Introduction. After this quartet and orchestra combine to give out a full and emphatic version of the Welsh melody, *molto sostenuto.* The work ends with reminiscences of the first theme of the *Allegro."*

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"MARS," "VENUS," AND "JUPITER" FROM THE SUITE "THE PLANETS," *Op.* 32

By GUSTAV THEODORE HOLST

Born at Cheltenham, England, on September 21, 1874; died in London, May 25, 1934

The Suite "The Planets," was composed by Holst in 1915 and 1916. Movements of it were first performed by the Royal Philharmonic Society, London, February 27, 1919, Adrian Boult, conductor. Albert Coates conducted the first performance of the whole Suite at Queen's Hall, London, November 15, 1920. The first performance of the whole Suite in this country was at the concerts of the Chicago Orchestra, December 31, 1920. The first performance by the Boston Symphony Orchestra was conducted by Pierre Monteux, January 26, 1923. The composer, visiting the Orchestra as guest, conducted the Suite on January 22, 1932.

GUSTAV HOLST made this statement to the press shortly before the first performance of the entire Suite in London:

"These pieces were suggested by the astrological significance of the planets; there is no programme music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the sub-title to each piece will be found sufficient, especially if it be used in a broad sense.

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For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial kind of rejoicing associated with religious or national festivities. Saturn brings not only physical decay, but also a vision of fulfilment. Mercury is the symbol of mind."

The entire Suite is in seven movements as follows:

1. Mars. The Bringer of War.
2. Venus. The Bringer of Peace.
3. Mercury. The Winged Messenger.
4. Jupiter. The Bringer of Jollity.
5. Saturn. The Bringer of Old Age.
6. Uranus. The Magician.
7. Neptune. The Mystic.

These speculations on the titles and general scheme of Holst were made by Edward Evans in the *Musical Times* for December, 1919:

"The generally accepted astrological associations of the various planets are a sufficient clue in themselves to the imagination. One may be skeptical concerning horoscopes, but one will nevertheless be carried away with the aggressive rhythm of 'Mars,' the 'Bringer of War,' and any schoolboy pictures Mercury as the 'Winged Messenger.' The very word 'joviality' connotes Jupiter, and the sandglass and scythe connect Saturn with old age. It may be new to some to regard Venus

(*Continued on page 14*)

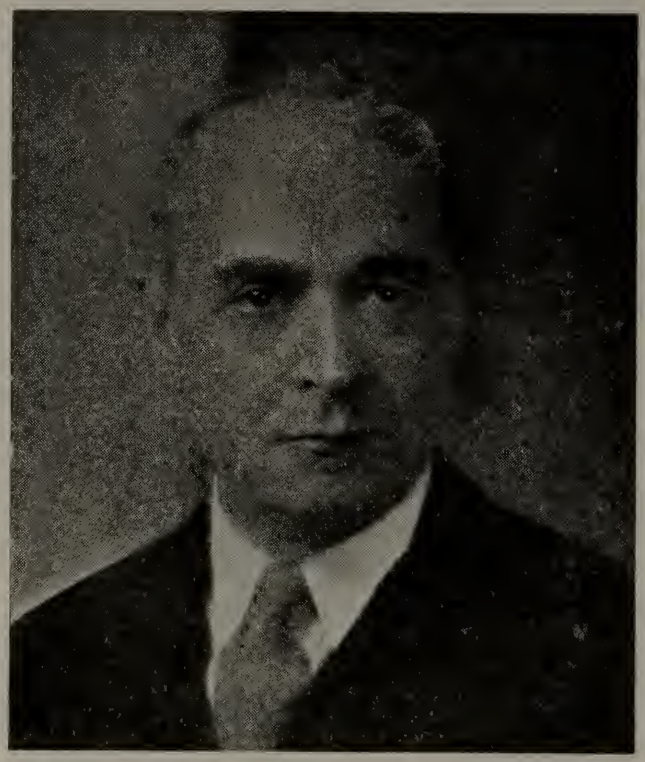
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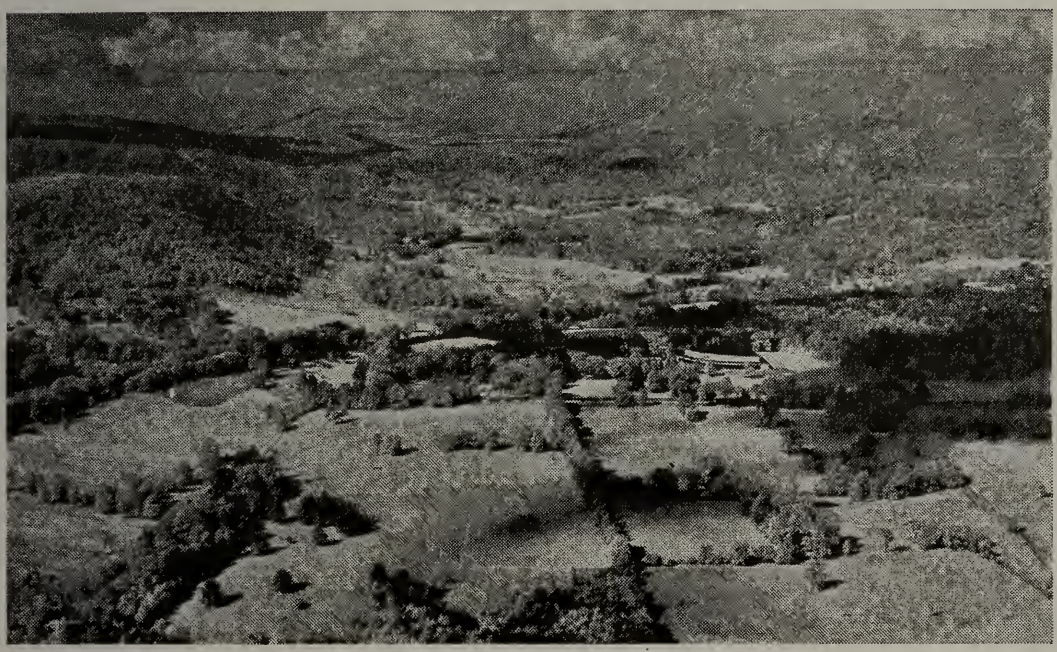
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as the 'Bringer of Peace,' as she is, astrologically speaking, for many hold her responsible for strife in worldly affairs. It is also unfamiliar to hail Neptune, the sea god, as a mystic, and Uranus as a magician; but once these relations are established in the titles of the movements, it is easy to fall into the mood of the respective tone poems. That is, in fact, the way to describe this work. It has outrun the dimensions of a Suite, and become a cycle of tone poems."

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The most recent performances at the Friday and Saturday concerts of this orchestra were November 10–11, 1939.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance.

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He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Kalbeck was convinced that the symphony seriously threatened the reputation of Brahms. The composer cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuccessful efforts were made by the audience to obtain a repetition of the third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin "Vossische Zeitung" (October 5, 1933) that the symphony "brought little applause." There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May, "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predecessors," took at once to the Fourth, and the critic Vogl smiled upon the

finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native son, and the critic Josef Sittard of that city praised the symphony as "of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

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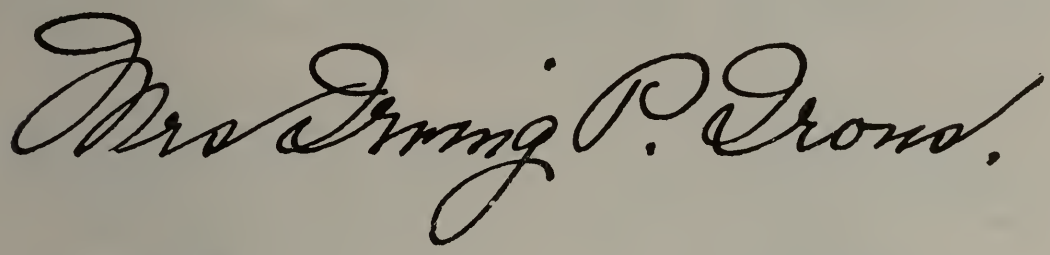
ALEC TEMPLETON

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.,* the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

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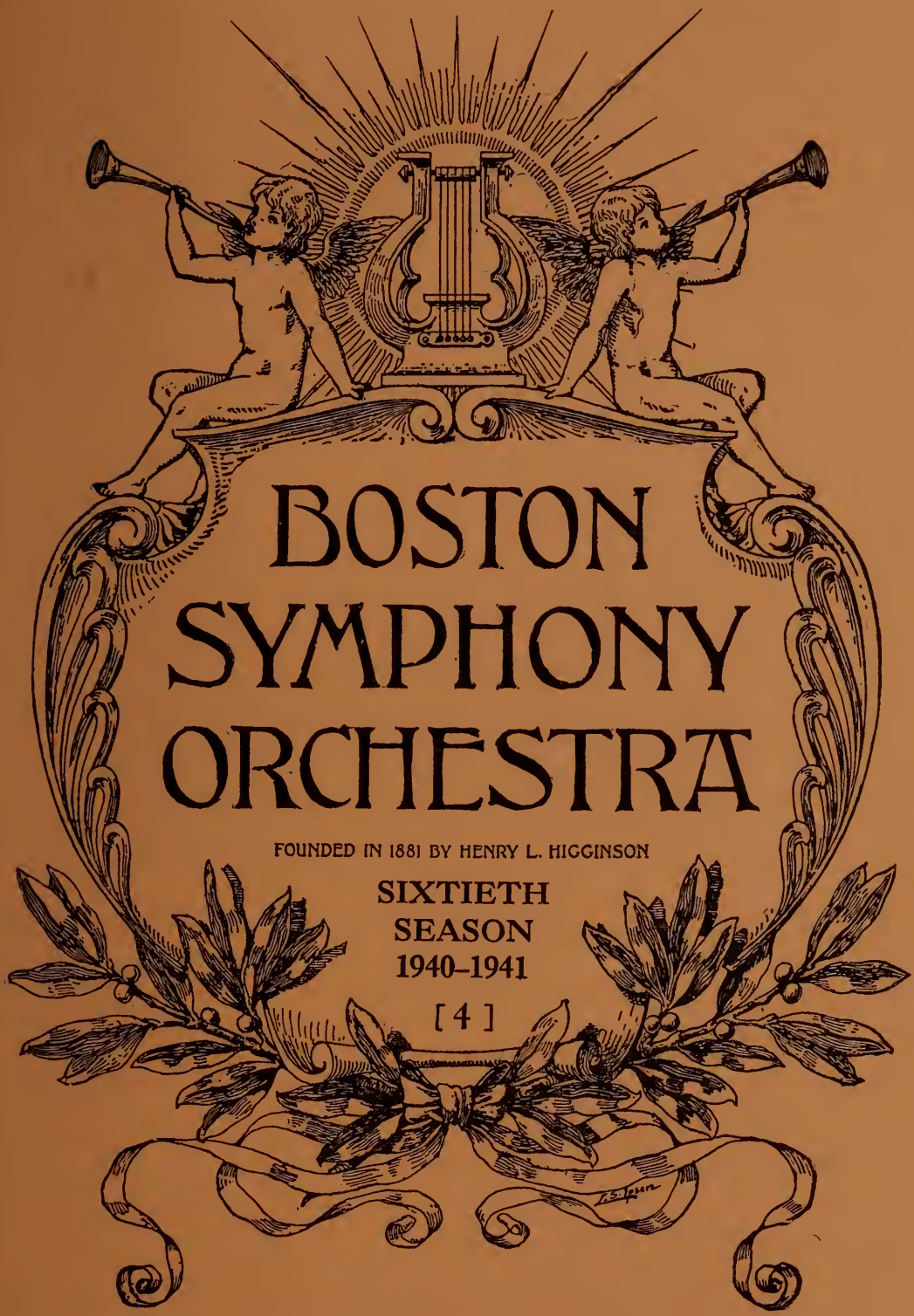
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Concert Bulletin of the Fourth Concert

TUESDAY EVENING, *February* 18

with historical and descriptive notes by

JOHN N. BURK

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Programme

HAYDN Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72

INTERMISSION

RAVEL....."Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces

I. Pavane de la Belle au Bois Dormant
(Pavane of Sleeping Beauty)
II. Petit Poucet
(Hop o' My Thumb)
III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodas)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
V. Le Jardin Féerique
(The Fairy Garden)

TCHAIKOVSKY.....Romeo and Juliet," Overture-Fantasia

In conformance with City Regulations ladies are respectfully requested to remove their hats

SYMPHONY IN G MAJOR, No. 88

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889.

The name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in G major, labeled in the London Philharmonic Society catalogue as letter "V," and later numbered by

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Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, was the first of the second set of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

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This symphony has moved Donald Francis Tovey to one of his diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'



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"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

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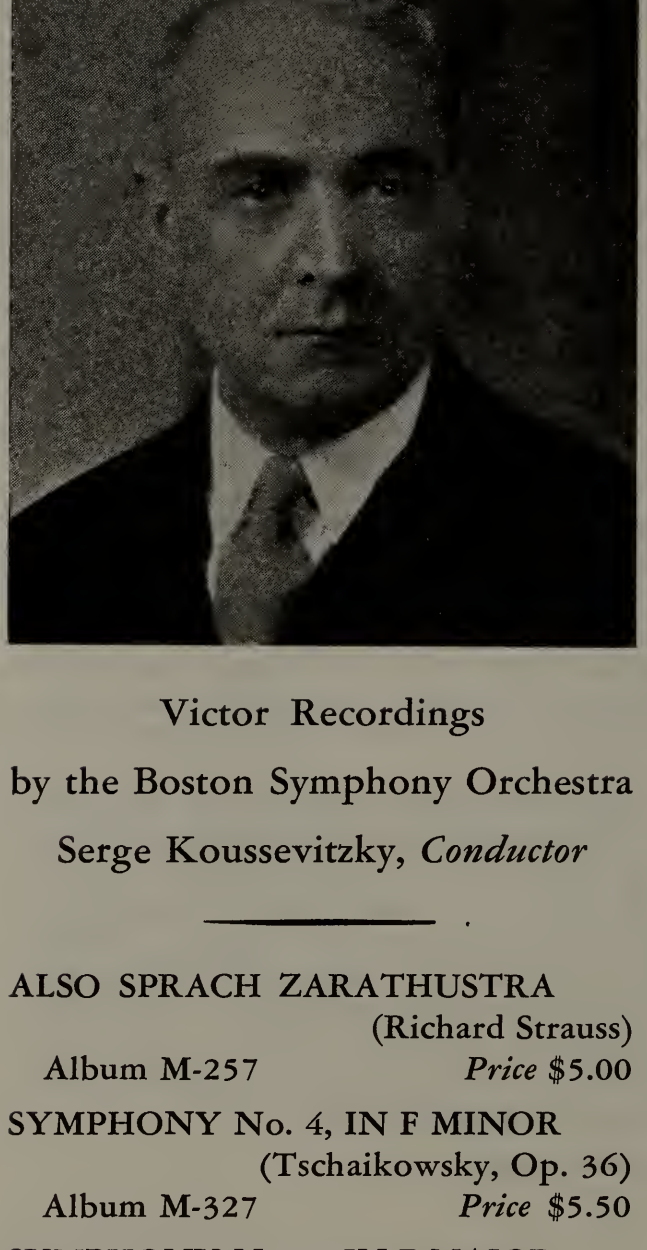
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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the workings out of the Fourth through the Eighth symphonies, the "Coriolanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic

rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise*. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise,* but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

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"MA MÈRE L'OYE," 5 PIÈCES ENFANTINES

("Mother Goose," Five Children's Pieces)

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts,* in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor).

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

The French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in desperation at her constant, raucous chanting) published as "Songs for the Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance at the *Théâtre des Arts,* Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory *"Danse*

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."

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rouet, et scène." Following the five tableaux there came, as an apotheosis, "*Le Jardin Féerique.*" The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. "*Hop o' my Thumb.*" Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. "*Laideronnette, Empress of the Pagodas.*" The French give the name "*pagode*" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "*laideron*" is any ugly young girl or young woman. There is this quotation from "*Serpentin Vert*" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The *pagodes* and *pagodines* began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. "*The Conversations of Beauty and the Beast.*" Quotations from Mme. Leprince de Beaumont are given:

> "When I think how good-hearted you are, you do not seem to me so ugly."
> "Yes, I have, indeed, a kind heart; but I am a monster."

"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

"Beauty, will you be my wife?"

"No, Beast!"

"I die content since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden." Lent et grave,* C major, 3-4. The movement is based on the opening theme for strings.

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"ROMEO AND JULIET," Overture Fantasia (after Shakespeare)

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Tchaikovsky completed his Overture-Fantasia in the year 1869. The piece was first performed on March 16, 1870, at a concert of the Musical Society in Moscow.

It was first performed by the Boston Symphony Orchestra, February 7, 1890.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, harp and strings.

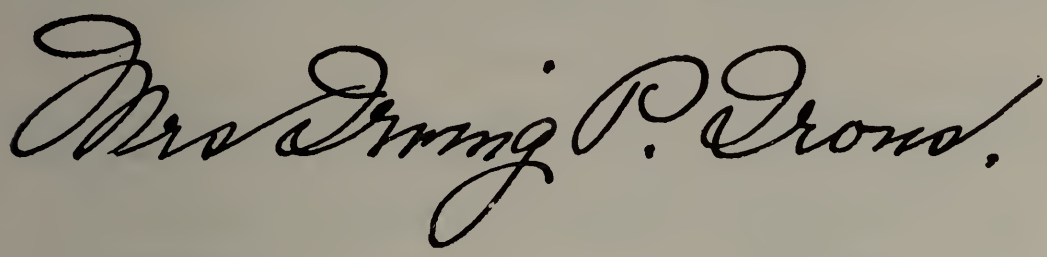
When Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. It was the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera *"Voyevode"* in 1867, the Symphonic Poem *"Fatum"* in 1868, the Opera *"Undine"* early in 1869; the last three works he sought, with partial success. to obliterate by destroying the scores). As was the case with *"Fatum,"* Tchaikovsky dedicated "Romeo and Juliet" to Mily Alexei-

vitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for "Romeo and Juliet," advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging "allegro with sword cuts," and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev's scheme. The introductory *andante* of Friar Laurence is in the Overture first intoned by the wood winds. In the *allegro giusto* the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, and which develops into a glamorous succession of chords in gentle pulsation, has been compared with the composer's well-known song, his setting of Goethe's *"Nur wer die Sehnsucht kennt,"* which was composed at the same time. A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Tanéïev among his posthumous papers. It was in the form of a "Duo from Romeo and Juliet," and was set for orchestra by Tanéïev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring towards the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a *pianissimo,* the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end of the first manuscript. The Overture, to Tchaikovsky's discomfiture, was scarcely noticed when it was first performed at Moscow. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare's "The Tempest," Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his "Romeo and Juliet."

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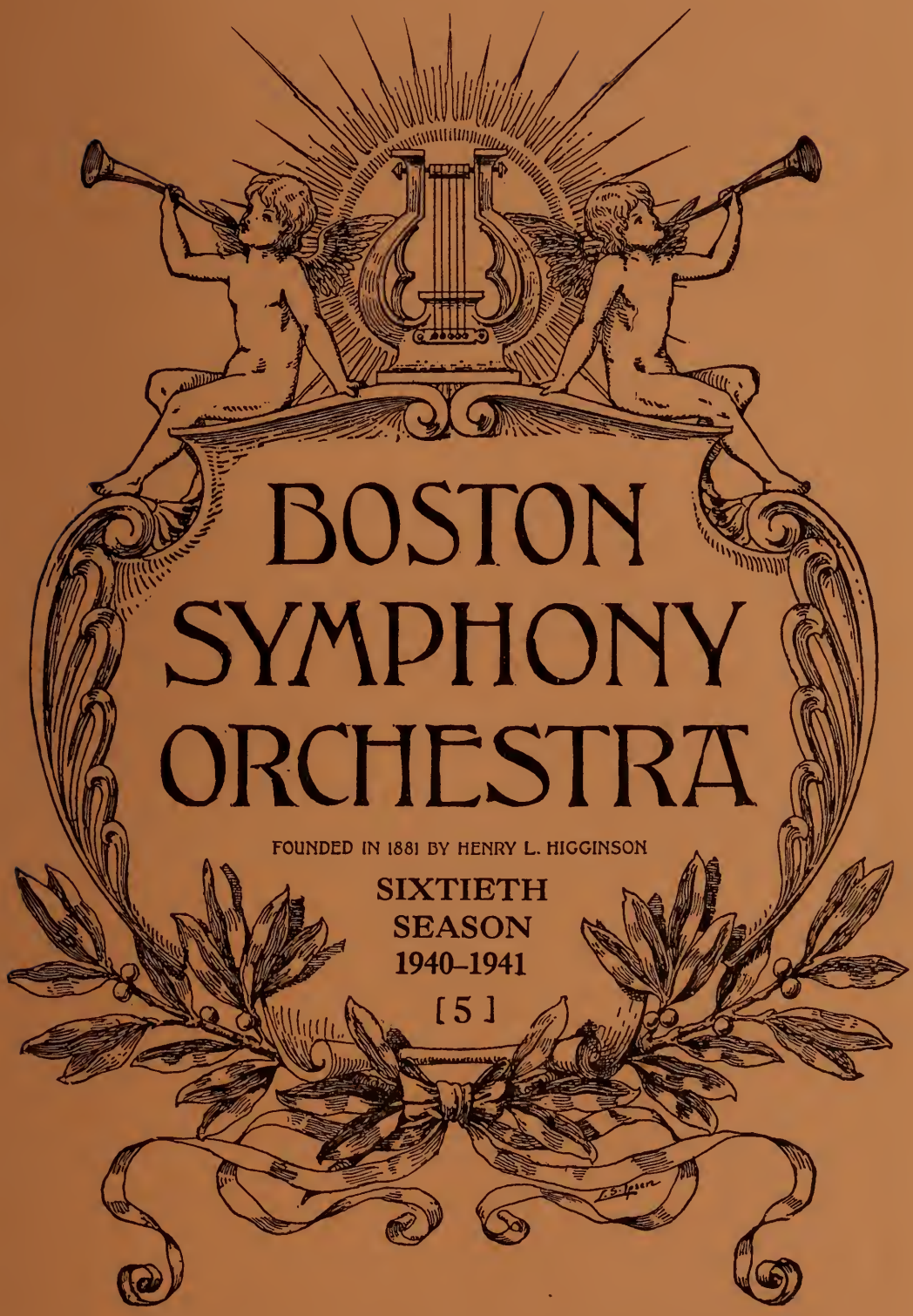
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TUESDAY EVENING, *April* 8

with historical and descriptive notes by

JOHN N. BURK

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SCHUBERT Symphony in B minor ("Unfinished")

I. Allegro moderato
II. Andante con moto

PROKOFIEFF......"Lieutenant Kije," Orchestral Suite, *Op.* 60

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

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SIBELIUS Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. } Vivacissimo; Lento e soave
IV. } Finale: Allegro moderato

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SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8, was composed in 1822, and first performed thirty-eight years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The orchestration follows: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a third movement that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded ex-

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pression — a thing of beauty and completeness in itself. The Schubert that wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. Professor Tovey finds the theme projected for the scherzo "magnificent," but is distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considers entirely unworthy of such a premise. There are others who can imagine no scherzo and finale whatever as properly belonging to the symphony in the state in which Schubert seems deliberately to have left it. However, these futile speculations may be left to those who have tried to uncover in Schubert's uneventful life some unexpected source of inspiration for the symphony. Was Schubert under the spell of a visit to his idol, Beethoven, which he may (or may not) have made in that very year? Or was there some secret love affair? These questions may remain with the romancers, literary and dramatic, who, with little historical data to embarrass them, have been able to give their imagination the fullest play.

The bare facts of Schubert's "Unfinished" Symphony are soon told. He wrote it for the Music Society of Gratz in 1822, in acknowledgment for having been voted an honorary member of the Society. He gave the manuscript to Anselm Hüttenbrenner, the director of the

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Society and, so far as records show, neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and attempted (unsuccessfully) to produce his friend's latest opera "Alfonso and Estrella" at Gratz in this year, seems to have done nothing at all about the symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna, December 17, 1865.

"The autograph manuscript, now in the possession of the *Gesellschaft der Musikfreunde,* Vienna," wrote Sir George Grove in 1907, "is on oblong paper, freely but very neatly written, with great grace in the writing, and with but rare corrections. The first page is dated 'Vienna, October 30, 1822.' This was no doubt the day on which Schubert began to write, and judging from the dates marked on his other symphonies, the two movements probably occupied him no more than a week or ten days to put on paper. For the *Scherzo* he made considerable sketches, which are also preserved in the library of the *Gesellschaft,* but they do not seem to have satisfied the composer and were never completed."



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Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society of Vienna, of which the composer was a member. In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.* They were this Symphony in B minor, of 1822, and the great C major Symphony which he wrote a few months before his death. Both works were posthumous.

Posterity has persisted in wondering what mystery of sudden growth enabled Schubert to pour the full measure of his genius for the first time into the orchestra, shaping the form in which he had always been rather too docile to earlier models into a vehicle for lyrical flight and poignant speech entirely his own. As Grove wrote: "The gap between the work of 1818 and the work of 1822 — between the ages of twenty and twenty-four — is both wide and deep."

* The symphony in E (of 1821) was found in skeleton form and orchestrated for performance by Felix Weingartner in the season past. The apocryphal "Gastein" symphony remains a legend, for no trace of it has been found.

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"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

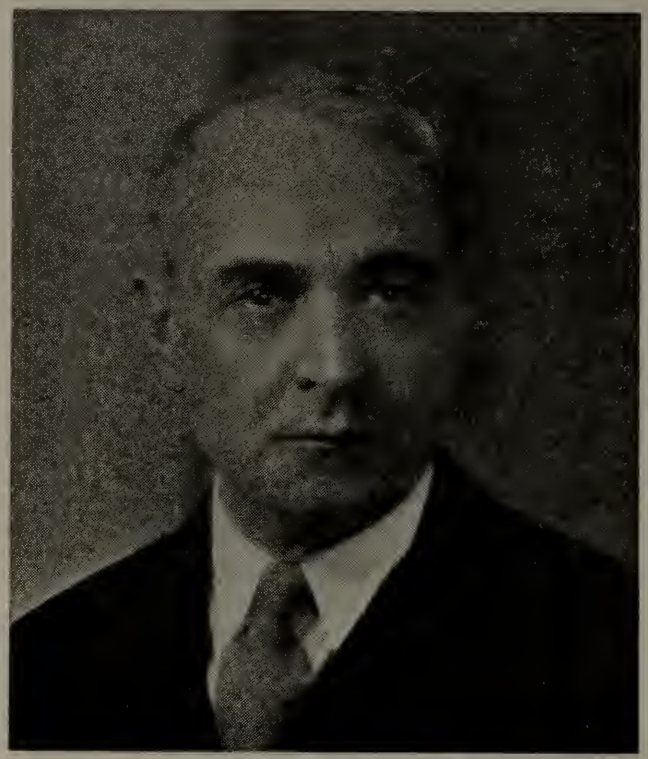
By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It was performed at the Boston Symphony concerts October 15, 1937. It is said to be an independent score, rather than a selection.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is as good as unknown in this country, having been shown briefly in New York under another title. However, a description of the subject has been obtained from Russian sources by Nicolas Slonimsky: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which



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ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition, but — what was far more important — he was feeling his strength in the symphonic form developing by

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strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down to political facts.

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Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

~

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent

LIST OF WORKS

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DURING THE SEASON 1940 - 1941

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72
IV February 18

Symphony No. 5 in C minor, *Op.* 67 — I October 22
Symphony No. 7 in A major, *Op.* 92 — II November 26

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98
III January 21

ELGAR.....Introduction and Allegro for Strings
III January 21

DE FALLA.....Dances from the Ballet, "El Sombrero de tres picos"
II November 26

FRANCK.....'"Le Chasseur Maudit," Symphonic Poem
II November 26

GRÉTRY.....Suite from the Ballet, "Céphale et Procris"
(Arranged by Felix Mottl)
II November 26

HAYDN.....Symphony in G major, No. 88
IV February 18

HOLST.....Three Movements from "The Planets"
III January 21

Mars, the Bringer of War
Venus, the Bringer of Peace
Jupiter, the Bringer of Jollity

PROKOFIEFF.....'"Lieutenant Kije," Orchestral Suite, *Op.* 60
V April 8

RAVEL....'"Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces
IV February 18

SCHUBERT.....Symphony in B minor ("Unfinished")
V April 8

SHOSTAKOVITCH.....Symphony No. 5,
I October 22

SIBELIUS.....Symphony No. 2 in D major, *Op.* 43 — V April 8

TCHAIKOVSKY.....'"Romeo and Juliet," Overture-Fantasia
IV February 18

Guest Conductors were Désiré Defauw (concert of November 26)
and Stanley Chapple (concert of January 21).

fertility, an absorption which pervades all things and directs them to a single end.

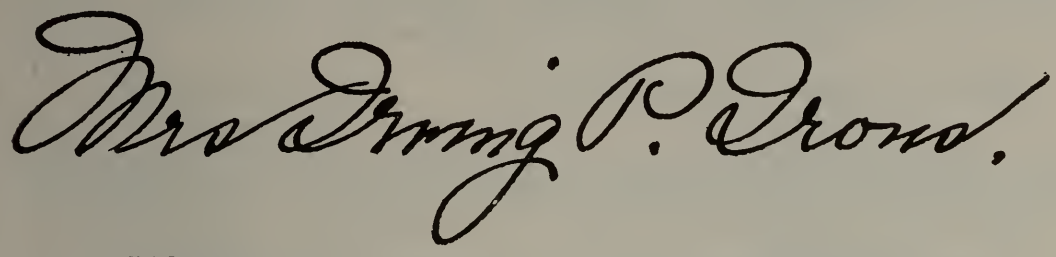
The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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Symphony No. 6 in B minor ("Pathétique")	Tchaikovsky
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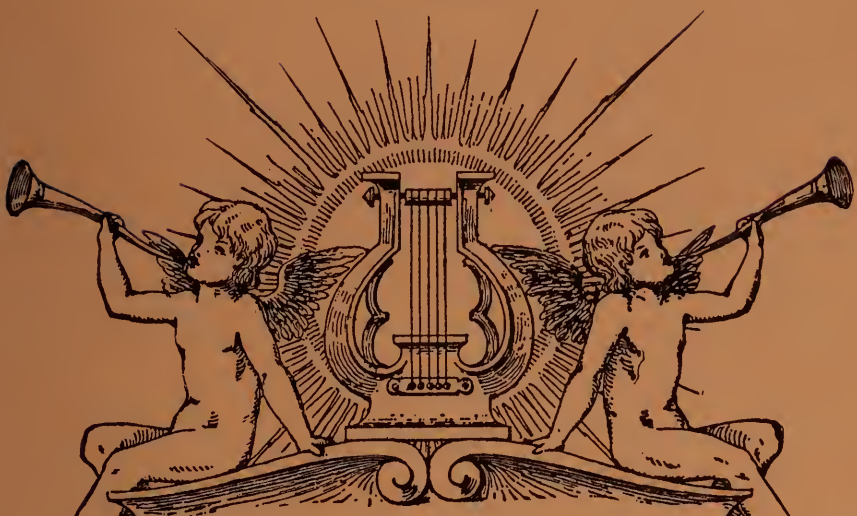
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TUESDAY EVENING, *November* 19, *at* 8:15

with historical and descriptive notes by

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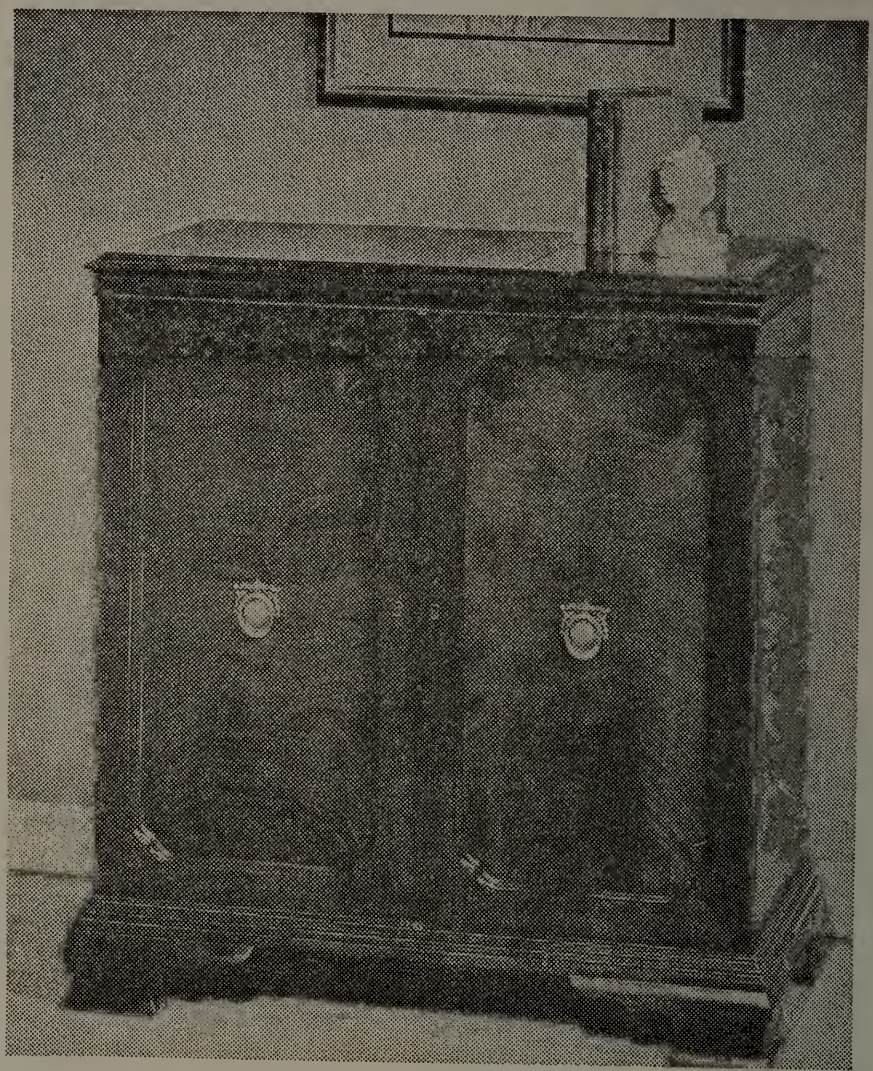
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Programme

VAUGHAN WILLIAMS.....A London Symphony

I. Lento; Allegro risoluto
II. Lento
III. Scherzo (Nocturne): Allegro vivace
IV. Andante con moto; Maestoso alla marcia
Allegro; Maestoso alla marcia
Epilogue: Andante sostenuto

INTERMISSION

BRAHMS Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

"A LONDON SYMPHONY"

By RALPH VAUGHAN WILLIAMS

Born at Down Ampney between Gloucestershire and Wiltshire, England, on October 12, 1872

Vaughan Williams composed "A London Symphony" in the years 1912 and 1913 The first performance of the original version was given at an F. B. Ellis concert in Queens Hall, London, March 27, 1914, Geoffrey Toye, conductor. The composer later revised his score, which required almost a full hour to perform, and the revision was first played under the direction of Adrian Boult. A second revision was made in 1920 when the score was published. The score under revision was considerably shortened, particularly in the Finale. The Symphony was performed under the direction of Albert Coates at a concert of the British Music Society in Queen's Hall, May 4, 1920. Mr. Coates also was the conductor who made the Symphony heard in America at a concert of the New York Symphony Society, December 30, 1920. The first performance by the Boston Symphony Orchestra took place February 18, 1921, Pierre Monteux conducting.

There was a third revision after the publication of the score with further condensations which appear in the small score subsequently published. This revision is being followed in the present performances.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, jingles, tam-tam, glockenspiel, two harps, and strings.

The score was published with a dedication "To the Memory of George Butterworth." George S. K. Butterworth, a composer of orchestral pieces and songs, was killed in action in France, August 5, 1916, at the age of thirty-six.

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THE composer made this statement in the programme of the London performance of 1920:

"The title, 'A London Symphony,' may suggest to some hearers a descriptive piece, but this is not the intention of the composer. A better title would perhaps be, 'Symphony by a Londoner,' that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression; but it would be no help to the hearer to describe these in words. The music is intended to be self-impressive, and must stand or fall as 'absolute' music. Therefore, if listeners recognize suggestions of such things as the 'Westminster Chimes,' or the 'Lavender Cry' they are asked to consider these as accidents, not essentials of the music."

Mr. Vaughan Williams has been even more laconic about his other symphonies. The early "Sea" Symphony was an exception, because it contained its own descriptive text. But of bucolic episodes in the "Pastoral" Symphony he gave no hints whatever, and his latest is frankly "absolute." When Albert Coates introduced the London Symphony in New York he gave out in the printed bulletins of the Symphony Society a vivid word picture. The description has been generally quoted since, and taken as having emanated at least in some part from the composer. As spokesman, Mr. Coates had become decidedly specific. It was natural to assume some sort of an understanding "between friends."

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These figures, impressive in themselves, testify to the fact that from the beginning the Boston Symphony Orchestra, through its variety of programs and concerts, and in the range of its prices, has served every group, — rich and poor, young and old. Its public has always been wider than Boston. In a sense it may be regarded as a New England institution. But it is also in a real sense a national institution.

This is a distinguished record of success which the city of Hartford has been privileged to share for fifty-five years. In the beginning and for 37 years, the heavy financial responsibility of the Orchestra was assumed by Major Higginson alone. With the incorporation of the Orchestra in 1918 ended the long chapter of the Orchestra as the creation of an individual and began the new emphasis on the Orchestra as an institution belonging to the public. Today the Society of Friends helps the Trustees to meet the annual deficit by contributions, large and small, and thus make possible the continuance of the Orchestra.

Let us seize upon this Sixtieth Season as an opportunity to increase the Hartford membership in the Society of Friends to a number truly representative of your city and of your appreciation of what the Orchestra has brought to you these many years. Cheques drawn to Boston Symphony Orchestra and mailed to the Treasurer at 6 Beacon Street, Boston, constitute enrollment without further formality and give to each and all a sense of ownership in this great Orchestra.

Society of Friends of the
Boston Symphony Orchestra
Reginald C. Foster, *Chairman*

One recalls controversies in Germany, protests of composers such as Mahler or Strauss, who were wary of sanctioning elaborate elucidations as official, and whose friends sometimes made known more than they were intended to. "Programmistic" composers have probably felt that word pictures can be a doubtful aid. If cleverly expressed, they have been known to exceed the function of guide, to draw public and critical attention from music to literature. When Vaughan Williams spoke of his score as "a symphony by a Londoner," he implied clearly enough that it was personal music, music simply of Vaughan Williams which somehow drew into its wake certain everyday sights and sounds. Guiding words could not probe its essential nature. The composer knew, probably, that Londoners would, to the extent of their sympathy with him as an artist, feel the music as he did. Those of other cities and nations would respond less surely to the external earmarks.

The following description of "A London Symphony" was made by Percy A. Scholes:

I. The First Movement opens with an Introduction of a very quiet character, the chief theme of which recurs at the end of the last movement. There is also here a hint of the Westminster Chimes. The opening theme of the First Movement proper is rapid, resolute, loud, heavy, chromatic. A more plaintive, folk-song-influenced theme follows, but there is a great deal of vigorous vitality and merriment

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(even rowdiness) in the movement as a whole. Those who have already heard the Symphony, and who have found this movement at all perplexing, will probably find their perplexities clear up wonderfully on a second hearing, for it is really straightforward stuff. There is a lot of very varied material and plenty of technical ingenuity in this movement (a theme used against itself in augmentation, and so forth), but the big main emotional purpose is behind it all.

II. The Slow Movement comes next, opening mystically with muted divided strings *pianissimo* and a *cor anglais* solo, and ending, equally mystically, with a very softly-played and unaccompanied viola solo.* As in all the movements, there is a wealth of short themes.

III. The Third Movement, as will have been noticed before, is a Scherzo with "Nocturne" in brackets after its title: the word will not be misunderstood in any romantic Chopin sense — the night side of London life has more than delicate poesy about it, and there is much varied expression in this movement, from the counterpoint

* This is the cry: "Sweet lavender; who'll buy sweet lavender?"
"The street cries of London were famous in the eighteeth century. They were collected and published in 1799 with 'sixty-two elegant cuts' and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London — the gipsy's cry, chairs, baskets, brooms, 'sung in exquisite intervals, plaintive, sustained, enduring,' and the cry and song of lavender. The other cries he said, are plenty, new, and horrible. One of the most hideous is 'All alive, O! Catch 'em alive!' "— P.H.

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(List on page 15)

of a fugal exposition to the harmonies of a mouth organ etherealised or sublimated.

IV. The Last Movement begins *Andante con moto,* but we quickly arrive at a *Maestoso alla marcia* (*quasi lento*). Again, much subject-matter is used (always brief "motives" or "themes" rather than long "subjects"). Approaching the last pages we hear again the theme from the Introduction, already alluded to. The Symphony ends with a *ppp* violin solo, followed by a long-held muted string chord marked *diminuendo* down to *pppp,* and finally disappearing, under the directions of the last bar, in *niente.* It is a poetic and moving conclusion.

English writers upon music have not been at a loss to find pictorial images in "A London Symphony." The reviewer of the first performance of the revised score pointed out in the *London Times* that Vaughan Williams is not the familiar type of composer who writes programme music, and withholds verbal pictures lest the hearer be distracted from the music as such. "On the contrary he tells us plainly what is the basis of his symphony, that conglomeration of people and things which we all know, rail at, hate, love and admire at once, and call London. When the symphony ended — the last note faded away, not into silence, but into the distant murmur of the traffic in Oxford Street. The music just receded again into the mass of common things from which it had sprung. In the course of the symphony everyone had recognized certain evidences of these, the



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jingle of a hansom cab in a quiet street, the cry of a lavender seller, the Westminster chimes — things which you cannot help hearing, but do not notice very much in London life. There is no use in pointing them out; they are only the accidents which we occasionally use as symbols of the life which occasions them. In the Symphony none of them has much to do with the main thread of the music, save perhaps that the chimes in the finale serve to cut the thread.

"If Vaughan Williams does not tell us the details of his programme, therefore, it is not because he fears to tell us too much, but because we already know far more than he can tell us. We can all make up our own pictures if we want them, sometimes they leap to the inward eye unbidden. The simple, solemn sounds with which the finale opens gave us one which could not have been in the composer's mind when he wrote the Symphony before the war. It was the picture of Whitehall with a dark scaffolding enclosing an unfinished cenotaph and the figure of Nelson looking down from his pillar in the background. It came, no doubt, because at that moment, after the hectic bustle of the scherzo, the composer had paused for a moment to consider some big things which London rarely pauses for, but never quite forgets."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be

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Also Sprach Zarathustra.....Strauss
Apollon Musagète — Ballet.....Stravinsky
Bolero Ravel
Classical Symphony.....Prokofieff
Concerto in D major (Jascha Heifetz, Soloist).....Brahms
Concerto No. 2 (Jascha Heifetz, Soloist).....Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March.....Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2.....Ravel
Élégie (Violoncello solo: Jean Bedetti).....Fauré
Frühlingsstimmen — Waltzes (Voices of Spring).....Strauss
Gymnopédie No. 1.....Erik Satie–Debussy
"Khovanstchina" Prelude.....Moussorgsky
La Valse.....Ravel
"La Mer" ("The Sea") Debussy
"Lieutenant Kije" Suite.....Prokofieff
Love for Three Oranges — Scherzo and March.....Prokofieff
Ma Mère L'Oye (Mother Goose).....Ravel
Passion According to Saint Matthew (Three Albums).....Bach
"Peter and the Wolf".....Prokofieff
Petrouchka Suite Stravinsky
Pictures at an Exhibition.....Moussorgsky-Ravel
Pohjola's Daughter.....Sibelius
"Romeo and Juliet," Overture-Fantasia.....Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses").....Sibelius
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

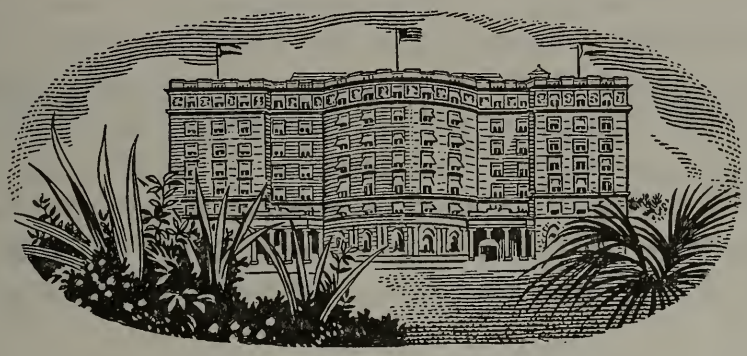
The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple

* She had teasingly upbraided him for spelling "symphony" with an "f."



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and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.,* new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer

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musical poetry in each of the four symphonies – they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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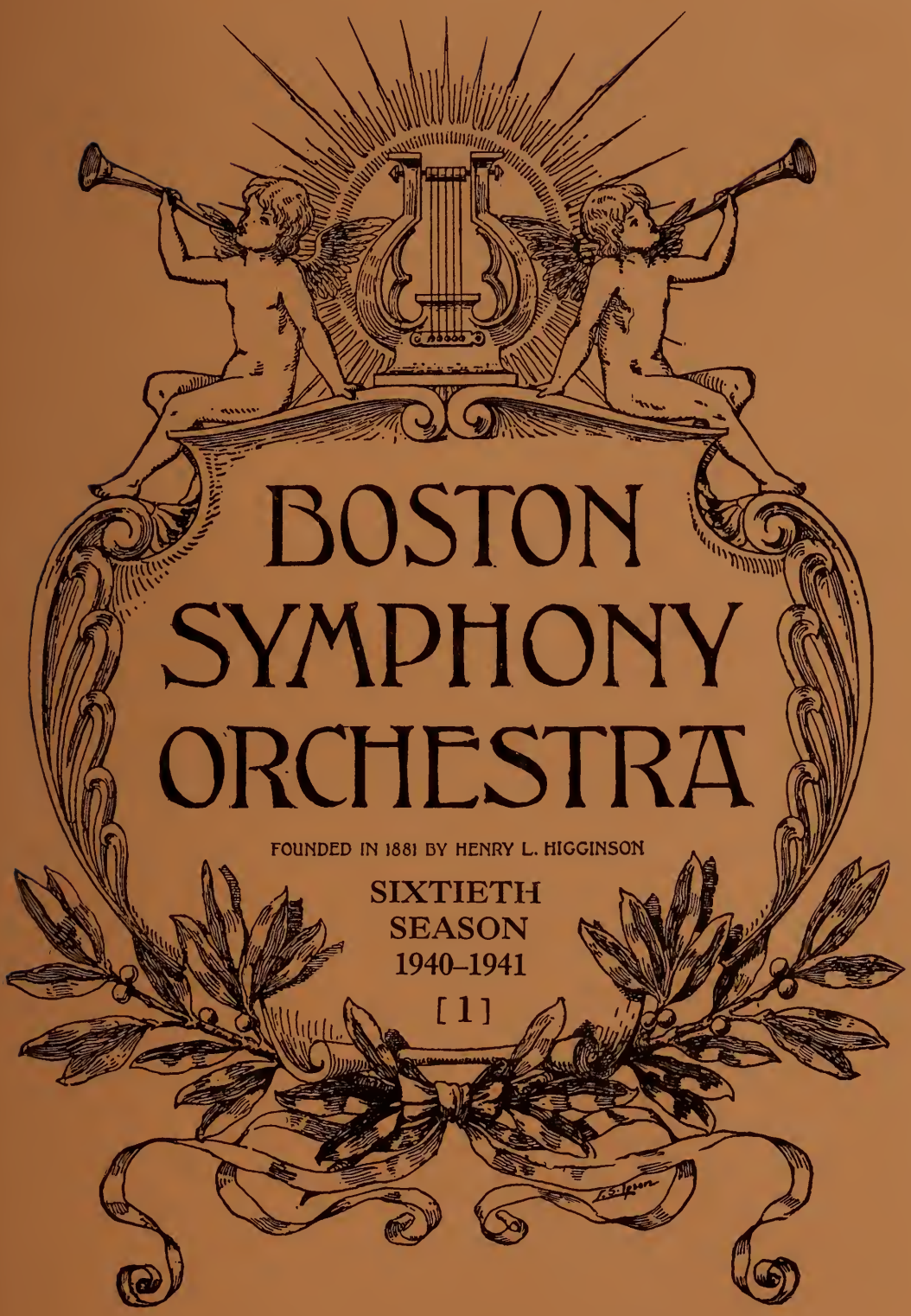
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[Sixtieth Season, 1940–1941]

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KRIPS, A.
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DICKSON, H.
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CAUHAPÉ, J.
FOUREL, G.
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GROVER, H.
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LEHNER, E.
GERHARDT, S.
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ZIMBLER, J.
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MARJOLLET, L.

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DUFRESNE, G.
JUHT, L.
FRANKEL, I.
GREENBERG, H.
PAGE, W.
GIRARD, H.
PROSE, P.
BARWICKI, J.

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LAURENT, G.
PAPPOUTSAKIS, J.
KAPLAN, P.

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GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
CARDILLO, P.

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LAUS, A.

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MADSEN, G.

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SPEYER, L.

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Horns

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin of the First Concert

WEDNESDAY EVENING, *November* 20

with historical and descriptive notes by

JOHN N. BURK

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FIRST CONCERT

WEDNESDAY EVENING, NOVEMBER 20, *at* 8:30 *o'clock*

Programme

HAYDN.....Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

HINDEMITH.....Concerto for Violin and Orchestra

I. Mässig bewegte Halbe
II. Langsam
III. Lebhaft

INTERMISSION

BEETHOVEN.....Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro: Trio
IV. } Allegro

SOLOIST

RUTH POSSELT

SYMPHONY IN G MAJOR, No. 88

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in G major, labeled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopt and Härtel as 88, was the first of the second set of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

~

This symphony has moved Donald Francis Tovey to one of his diverting dissertations. He writes:

At this the opening concert in New Haven of the Sixtieth Season of the Boston Symphony Orchestra, we wish to pay our tribute to Major Henry Lee Higginson, whose vision laid the foundation of one of the greatest orchestras in the world today.

From a group of 60 players in 1881 the Orchestra has increased to 107 members; the season of 20 weeks with 20 concerts, to a season of 46 weeks with over 200 concerts; the total annual attendance from 83,000 to 750,000.

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This is a distinguished record of success which the city of New Haven has been privileged to share for fifty-four years. In the beginning and for 37 years, the heavy financial responsibility of the Orchestra was assumed by Major Higginson alone. With the incorporation of the Orchestra in 1918 ended the long chapter of the Orchestra as the creation of an individual and began the new emphasis on the Orchestra as an institution belonging to the public. Today the Society of Friends helps the Trustees to meet the annual deficit by contributions, large and small, and thus make possible the continuance of the Orchestra.

Let us seize upon this Sixtieth Season as an opportunity to increase the New Haven membership in the Society of Friends to a number truly representative of your city and of your appreciation of what the Orchestra has brought to you these many years. Cheques drawn to Boston Symphony Orchestra and mailed to the Treasurer at 6 Beacon Street, Boston, constitute enrollment without further formality and give to each and all a sense of ownership in this great Orchestra.

Reginald C. Foster, *Chairman*
Society of Friends of the
Boston Symphony Orchestra

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection

to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

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CONCERTO FOR VIOLIN AND ORCHESTRA

By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The printed score of this Concerto is dated 1939. It had its first public performance in Amsterdam early in 1940, and its first American performance by this Orchestra, April 19, 1940, Richard Burgin, soloist.

The orchestral accompaniment requires two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, a large and a small drum, cymbals, triangle, tambourine, gong, and strings.

IN THE first movement the principal theme is at once disclosed by the soloist over soft string chords, a long melody in the high register of the instrument. An important pendant to this theme is delivered by the wood-wind section. A subsidiary theme is given out by the soloist before the real second theme makes its entrance. This is even longer in span than the first. Indeed, the extended melodic phrase is characteristic of the whole Concerto, where ornamental embellishment is the manner of working out rather than a fragmentary or integral development. The recapitulation re-emphasizes the first theme in this structurally regular movement.

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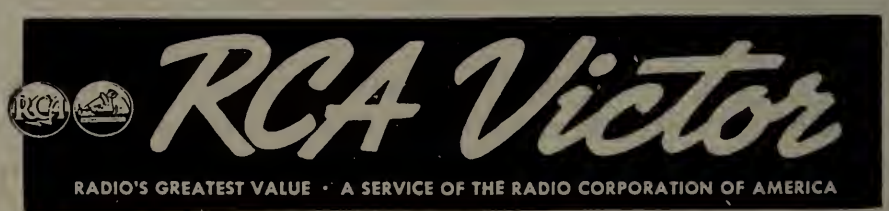
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The second movement is in triple beat. After introductory matter for the wood winds, the soloist takes the theme, which again is extended in contour. The soloist and orchestra develop by turn the introductory and the solo themes, sometimes set against rushing scales from the alternate wood winds and strings. The clarinet solo takes the solo theme as the violinist weaves an obbligato.

The Finale is in 2-4 time. The orchestra sets the pace with a few lively dance-like measures which the soloist takes up with a sprightly theme, while the wood winds give a light rhythmic support suggestive of the accompaniment at the beginning of the Concerto. The soloist, with this and with tributary themes, carries the burden of interest, bringing the climax with a broader theme first stated against orchestral tremolos. There is a long cadenza, making use of initial material, and a close in accelerated tempo.

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RUTH POSSELT

Ruth Posselt was born in Medford, Massachusetts, of musical parents. She began the study of violin at the age of three with Marjorie Posselt, making her first appearance in Jordan Hall, Boston, in her sixth year. When eight years old she won a scholarship from Emanuel Ondricek, with whom she continued, and eventually completed her studies. It was at the age of nine that she made her début in Carnegie Hall, New York, and also appeared in a recital at Symphony Hall, Boston.

Having won the Schubert Memorial Prize in 1929, she went to Europe and appeared in recitals and as soloist with the major symphony orchestras in each principal country, including Soviet Russia. Among the orchestras with whom she appeared were the Amsterdam Concertgebouw Orchestra, under Willem Mengelberg, the *Orchestre Symphonique de Paris,* under Pierre Monteux, the Colonne Orchestra (Paul Paray, conductor), the Leningrad and the Moscow Philharmonic, and others.

In the season of 1935–36 she returned to America for an extensive tour, which included appearances with the Chicago and Detroit orchestras. She made another tour of Europe in the year 1937. She has played on several occasions with the Boston Symphony Orchestra in Boston and New York. One of these was the first performance of the Violin Concerto of Edward Burlingame Hill.

SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was

forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a *forte* bow stroke." He protested that "the life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." All this suggests that Beethoven may have suffered by two extremes in the matter of these fermatas — from the italicizing Romantics, and from the too correct and brisk academicians. Even many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end to them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for

the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement. The slow movement, more conventional, had its surprising passages. The scherzo (labelled merely "Allegro") had, unlike the scherzo of the Second or Third Symphonies, little of what was implied by the word. The *da capo* is more like a new development than a repeat, and the sense of progression naturally ushers in the long bridge to the finale, a link between movements which was entirely without precedent. The mysterious mood of the scherzo, the suspense of the soft drum beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no analyst, no technician, will ever account for in factual terms.

And so the symphony remains the most striking manifestation of the impassioned, the eruptive Beethoven. It sent the romancers at once searching for causes, for explanations, and they have never

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ceased. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" [Schindler], and that the notes were suggested to him by the call of the goldfinch [Ries]. Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

Some writers would not agree with this. Grove, for example, assumed that Beethoven must have had a "personal purpose or idea" in mind when he put this stormy music to paper. "It is impossible," wrote Grove, "to resist a strong feeling of regret that in this and others of his symphonies Beethoven did not give us a clue to his intentions." That regret did not curb Sir George in the exercise of free speculation. Since the Symphony occupied its maker principally from 1805 till the end of 1807, and since 1806, the year of the Fourth



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Symphony No. 4 in F minor Tchaikovsky
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Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
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Symphony, was also the time when Beethoven became secretly engaged to Theresa von Brunswick, there was nothing more natural than to look for signs of that touching love affair in both symphonies. Grove believed without question that Theresa was the *"Unsterbliche Geliebte."* The emotional outpourings of the Fifth Symphony were the outpourings of the famous love letters, transformed from the incoherence of words to the coherence and ordered power of notes. "The Recollections of Countess Theresa von Brunswick," written by her younger friend under the pseudonym "Mariam Tenger" and published in 1890, makes repeated allusion to a stormy scene which is described as having taken place in 1796 between the excitable master and his then child pupil of fifteen. The Countess in her old age seemed to remember this scene with especial vividness, and Grove saw in it the very picture of the opening movement.

The composer, impatient at the shy girl's frightened and fumbling attempt at a sonata, stamped out of the house into a blizzard while the alarmed Theresa hurried after him with his hat and cloak.

Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how 'to put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Plentiful readings less acceptable than this one could be found, with little hunting. Berlioz, whose musicianly understanding of Beethoven's symphonies must sometimes be discerned through a thicket of verbiage, sees here "the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt." Imaginative embroidery reaches its height when Berlioz is reminded by the trio in the scherzo of a "gay and frolicsome elephant" (*"les ébats d'un éléphant en gaieté"*). One turns with a certain relief to the thought that Beethoven was probably conscious of tones and nothing else as this tonal revolution transpired and became articulate. It would seem entirely possible that he had no personal encounter in mind, no scheme for the disruption of musical law and order. As Edouard Herriot has said, in his "Life and Times of Beethoven," he proceeded "without a calculated theory, without a scholastic formula, but in an altogether simple manner, because in so ample a work, master over all his resources, he applied himself once more with a native ingenuousness." The music, too, may be profitably approached with a similar ingenuousness, free of inward probings.

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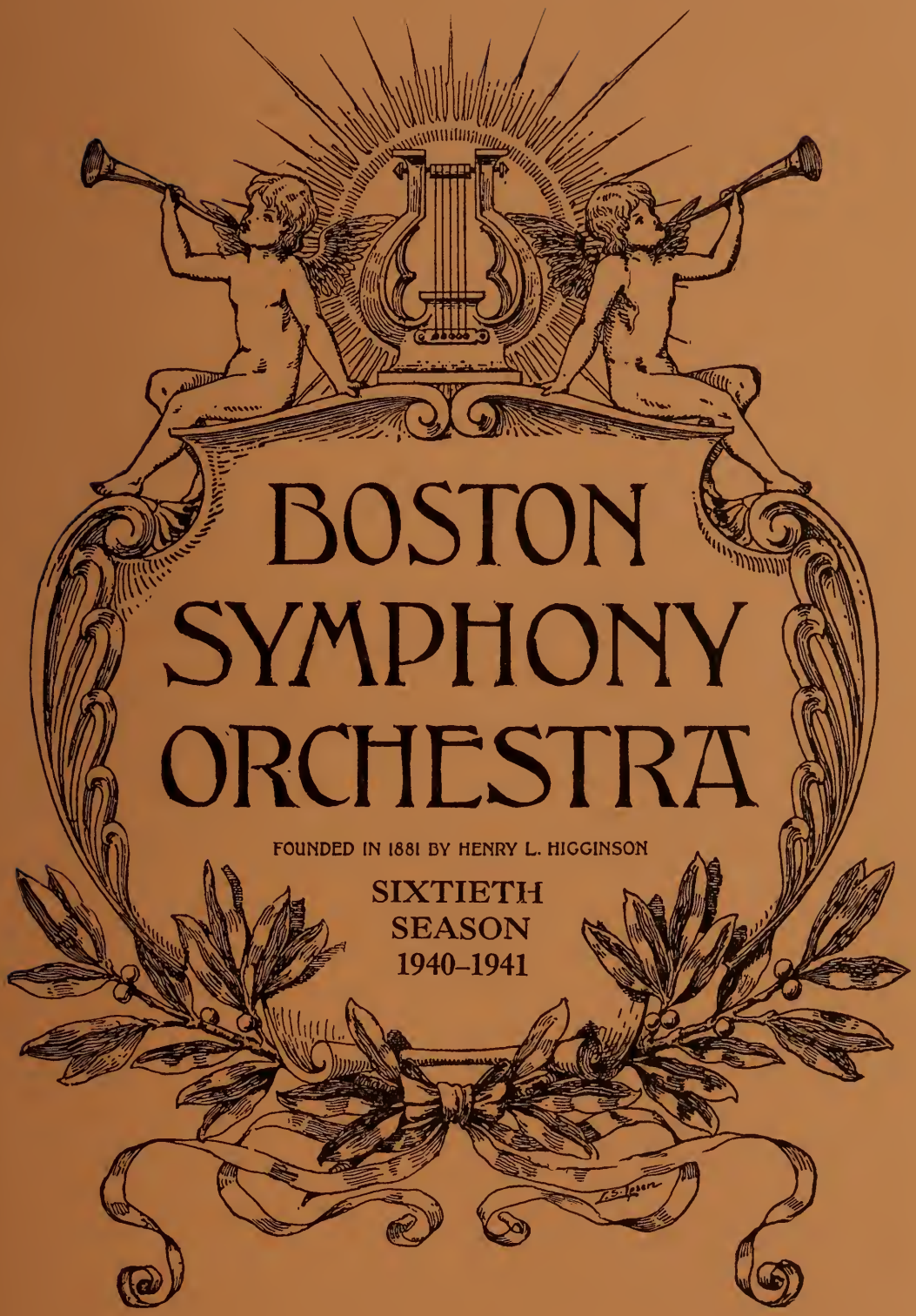
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with historical and descriptive notes by

JOHN N. BURK

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I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

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I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto

(Played without pause)

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BRAHMS Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

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JESUS MARÍA SANROMÁ

BALDWIN PIANO

SYMPHONY IN G MAJOR, No. 88

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889.

The name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in G major, labeled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopt and Härtel as 88, was the first of the second set of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

This symphony has moved Donald Francis Tovey to one of his diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection

to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes"

were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmos-

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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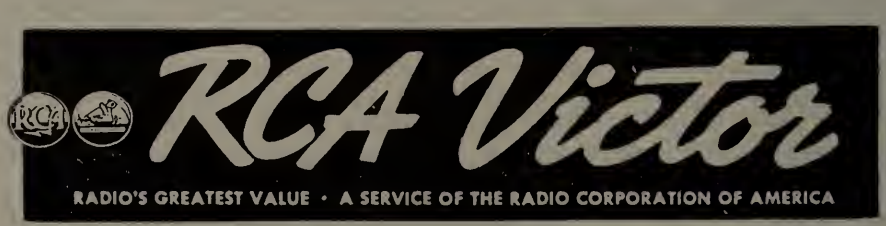
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phere," was suggested by Charpentier's *"Louise,"* which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical, and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds,

became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript,* made a notable differentiation between them. Speaking of *"Nuages,"* he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of *'Fêtes.'* There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. *'Fêtes'* is a music for performance in the concert hall; whereas 'Clouds,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in 'Clouds' — only vistas and horizons."

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CAPRICCIO FOR PIANO AND ORCHESTRA

By Igor Stravinsky

Born at Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky began to compose his *Capriccio* at Christmas of 1928 and completed it by the end of September 1929. The first performance was at a concert of the *Orchestre Symphonique de Paris,* Ansermet conducting, and the composer playing the piano solo. The first performance in America was at a concert of the Boston Symphony Orchestra, December 19, 1930, Jesús María Sanromá taking the piano part. The same Orchestra and soloist introduced the work to New York, February 7, 1931.

The orchestration is as follows: wood winds in threes, four horns, two trumpets, three trombones and tuba, timpani, and strings.

Stravinsky, appearing as piano soloist in various European cities, decided that it would be advisable to have another work of his own than the Piano Concerto, which he had performed innumerable times. "That is why I wrote another concerto," he tells us in his autobiography, "which I called *'Capriccio,'* that name seeming to indicate best the character of the music. I had in mind the definition of a capriccio given by Praetorius, the celebrated musical authority of the

seventeenth century.* He regarded it as a synonym of the fantasia, which was a free form made up of *fugato* instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.

"There is little wonder that, while working at my *Capriccio,* I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime!"

The composer uses the solo string quartet, but merely as a part of the accompanying orchestra. "The name *Capriccio,"* writes the programme annotator for the B. B. C. Concerts in London, "of course allows a composer a good deal of freedom, but this work has, none the less, a formality of its own, consistently designed. Each movement has its own motive, and they are bound together in a certain unity. The characteristic theme of the *Capriccio* is the arpeggio of G minor, played marcato but not forte, by the pianoforte with a rhythmic support from timpani, near the beginning of the first movement. It decides the character of the first movement, and gives birth to a number of the succeeding themes, built up somewhat on the plan of an overture. It is preceded by an Introduction interchanging between *Presto* and *Doppio movimento* (used here to mean twice as slow, not twice as fast), and the Introduction is brought in again to form the close of the movement. The *Presto* depends largely for its effect on trills, with rushing scales in the orchestral strings, and the *Doppio movimento* has a theme for the string quartet. The main body of the movement never slackens speed, from the arpeggio figure with which the soloist begins until the introduction returns at the end. Concise in itself, it makes use for the most part of short themes, several of them clearly akin to that arpeggio motive.

"Rapsodico gives the clue to the second movement, and in it, the idea of a *capriccio* is most clearly realized. It begins with a dialogue between the soloist and the wood winds, and the texture is slighter than in the first movement: except for one or two short passages, the string quartet has no separate existence apart from the strings as a whole. The pianoforte closes the movement with a cadenza, lightly accompanied in its last three bars. The capricious character of the piece is clearly foreshadowed by the soloist's opening.

"The movement leads straight into the last, *a moto perpetuo,* based largely on an insistent arpeggio of G major, and the two chief subjects built up above it have something of the character of the subject and counter-subject of a fugue. And their reappearances, interchanged between soloist and orchestra, may remind the listener of rondo form."

* Not the "eighteenth century," as erroneously quoted in the English translation.

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JESÚS MARÍA SANROMÁ

Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize. His teachers have been Mme. Antoinette Szumowski in Boston, Alfred Cortot in Paris, and Artur Schnabel in Berlin. In 1924 he made his recital début in Boston, and in 1926 his orchestral début with Serge Koussevitzky and the Boston Symphony Orchestra in Rachmaninoff's Second Piano Concerto. Since then he has given recitals in London, Paris, Berlin, Vienna, Madrid, Barcelona, and many American cities. He has appeared with several orchestras, and has played at the First Pan-American Chamber Music Festival in Mexico City, Library of Congress Festival in Washington, Pittsfield Festival, Worcester Festival, and Berkshire Festival. He has given the world premières of Edward B. Hill's Concertino and Dukelsky's "Dédicaces," with Koussevitzky and this orchestra, of the Piston Concertino with the Columbia Symphony Orchestra and Howard Barlow, and of Hindemith's Third Viola Concerto with the composer. He has given the first performances in America of Honegger's Concertino, Stravinsky's "Capriccio," Ravel's Concerto (all with Koussevitzky and the Boston Symphony Orchestra), and of Hindemith's Third Piano Sonata.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By Johannes Brahms

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

After withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second

to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you beforehand. You merely sit down

* She had teasingly upbraided him for spelling "symphony" with an "f"

at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now super-

fluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies – they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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Classical Symphony Prokofieff
Concerto in D major (Jascha Heifetz, Soloist) Brahms
Concerto No. 2 (Jascha Heifetz, Soloist) Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"La Mer" ("The Sea") Debussy
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
"Peter and the Wolf" Prokofieff
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

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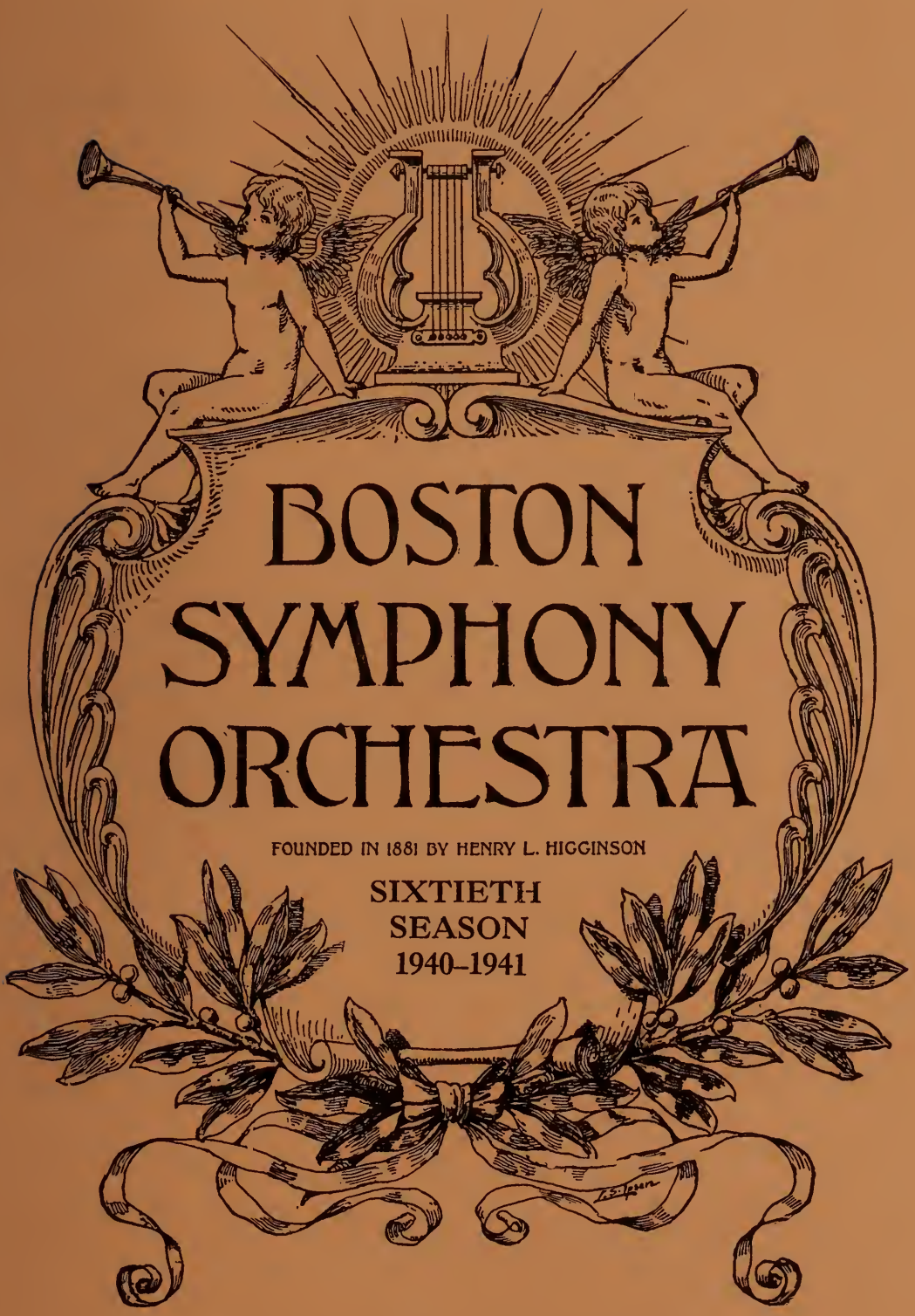
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Beethoven. Overture to "Leonore"
No. 3, Op. 72

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Concert Bulletin

WEDNESDAY EVENING, *December* 11

with historical and descriptive notes by

JOHN N. BURK

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WEDNESDAY EVENING, DECEMBER 11

Programme

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72

BEETHOVEN.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace; Trio: Un poco meno allegro
IV. Finale: Allegro, ma non troppo

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

BALDWIN PIANO

OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the workings out of the Fourth through the Eighth symphonies, the "Coriolanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fan-

fare. Wagner reproached Beethoven for this undramatic *reprise.* But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise,* but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

ROBERT SCHUMANN compared Beethoven's Fourth Symphony to "a slender Greek maiden between two Norse giants." As in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804-1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the fulsome years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata

on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

The "Greek maiden" of Schumann's metaphor, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entraînant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: *"Sinfonia 4ta 1806 — L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer. For it was in the spring of 1806 that Beethoven journeyed to Hungary, there to visit his friend Count Franz von Brunswick, and his fair sister Theresa. Beethoven wooed his former pupil in the irresistible medium of his art, playing on the piano, as the moonlight streamed into the room, the tender air of Bach — "If thou wilt give me thy heart, first let it be in secret, that our hearts may commingle, and no one divine it." Theresa wrote later, "It was in May, 1806, that I became betrothed to him with the ready consent of my dear brother Franz." Romain Rolland has concluded with some, but by no means all, authorities on the subject that the three undated love letters addressed by Beethoven to his "Immortal Beloved" were of this year, and that Theresa von Brunswick was their inspiration. Rolland therefore concludes that the Fourth Symphony was the direct outcome of this affecting episode, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

It is assumed by Thayer that the symphony was composed in this summer, although the outward events of that particular season were hardly propitious to the completion of a long-breathed symphony. It was probably in early May that Beethoven took a post chaise from Vienna to visit the Brunswicks at Martonvásár in Hungary. There was

no summering that year in the pastoral suburbs of Vienna – the usual stamping ground of the creating Beethoven. From Martonvásár he went to Silesia to stay at the Castle Grätz of Prince Lichnowsky, where he lingered until October.

Edouard Herriot, in his excellent book "The Life and Times of Beethoven," looks for Theresa in the symphony, and feels "justified in claiming that the serene adagio in E-flat major with the theme that the violins entrust to the clarinet and the flute was inspired by Thérèse. Perhaps in this song of love can be found the secret origin of the work, the passion and tenderness of the *Allegro,* particularly rich in invention, having no purpose other than to conduct us to it. Observe again the use of the timpani, the rolling with which they accompany the strings, and cadence the theme of the *Adagio.* But these details disappear in the impulse that sweeps the work on. Never has a favored woman received a more sumptuous offering; in the symphonic outpouring of Beethoven there is no poem more reflective, more intimate than this. One feels that it was created at the edge of the woods on the shores of the lake at Martonvásár, in that Hungarian landscape enchanted by music and veiled in melancholy. In spite of the absence of words, how much warmer and more colorful is this inspiration than that which gave birth to 'Fidelio'! No hesitation, or, as the painter styles it, repenting (*pas de repentir*); the themes enter with decision. The minuet presents itself in the manner of a survival of the old *régime.* Old customs were carried on in the Brunswick castle out of respect for Lord Anton; the styles of the frilled shirt and of the three-cornered hat were retained, and in the park echoes resounded like those which, in the Trio, are expressed by the united voices of the horn and the bassoon. And, from the sparkling beginning of the *Finale,* gaiety beams like the sudden rays of the sun; better, the power, the will to live, a continuous and impassioned animation unbridle the orchestra for a last outburst of enthusiasm."

The Fourth Symphony, in the opinion of Donald Francis Tovey,* "is perhaps the work in which Beethoven first fully reveals his mastery of movement. He had already shown his command of a vastly wider range of musical possibilities than that of Mozart or Haydn. And he had shown no lack of ease and power in the handling of his new resources. But now he shows that these resources can be handled in such a way that Mozart's own freedom of movement reappears as one of the most striking qualities of the whole. The sky-dome vastness of the dark introduction is evident at the outset; but it is first fully understood in the daylight of the opening of the *Allegro.* The new quick tempo asserts itself with the muscular strength of real bodily movement. The 'spin' of the whole, tremendous as it is, depends entirely on the variety,

* From "Essays in Musical Analysis," Oxford University Press.

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the contrasts, and the order of themes and sequences, varying in length from odd fractions of bars to the 32-bar (and even longer) processes in the Development. The Second Subject begins with a conversation between the bassoon, the oboe, and the flute. The Development keeps up the 'spin' by moving on lines far broader than any yet indicated by the Exposition. The delightful *cantabile* added as a counterpoint to the entries (in various keys) of the main theme is one of the salient features; and nearly half the whole Development is occupied by the wonderful hovering on the threshold of the remote key of B-natural major in order to return therefrom to the tonic B-flat by means resembling, but more subtly and on a higher plane, the return in the first movement of the Waldstein Sonata (written about a year earlier). The Recapitulation is quite normal, and the Coda is no longer than one of Mozart's usual fine expansions.

"The slow movement is a full-sized Rondo, a form which is extremely spacious when worked out in a slow tempo. The main theme returns in a florid variation; and the middle episode, which follows, is one of the most imaginative passages anywhere in Beethoven. From its mysterious end arises the return of the main theme in its varied form, this time in the flute; whereupon follows a regular Recapitulation, including the transition and the Second-Subject. The Coda consists of a final allusion to the main theme, dispersing itself mysteriously over the orchestra, till the drums make an end by recalling the opening stroke of genius.

"For the Scherzo no citations are needed: the double repetition of Scherzo and Trio makes everything as clear as any dance, in spite of the numerous rhythmic whims. The final repetition of the Scherzo is abridged (in other cases Beethoven prefers to make full repetition aggressively the point of the joke). Never have five notes contained more meaning than the Coda in which the two horns blow the whole movement away.

"The Finale represents Beethoven's full maturity in that subtlest of ways, his discovery of the true inwardness of Mozart and Haydn; a discovery inaccessible to him whenever, as in a few early works (notably the Septet), he seemed or tried to imitate them, but possible as soon as he obtained full freedom in handling his own resources. Everything is present in this unsurpassably adroit and playful Finale; and it is all pure Beethoven, even when, by drawling out its opening theme into quavers with pauses, it borrows an old joke of Haydn's, the excellence of which lies in its badness. Lamb would have understood it — in spite of the Essay on Ears. To do justness to the boldness and power that underlies all the grace and humour of this Finale, it would be necessary to go into details. It is a study for a lifetime; but, once begun, it is in many ways more directly useful to the artist than the study of things the power of which is allowed to appear on the surface. Those who think the Finale of the Fourth Symphony 'too slight' will never get nearer than Spohr (if as near) towards a right understanding of the Fifth, however they may admire it."

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SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a

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gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente.* The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo.* The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiriting conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.

Macbeth of Mzensk' (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and

* It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

It will be interesting to review the career of Shostakovitch in the light of the statements he himself has made upon his aims and views.

"I was born in 1906 at Leningrad," he wrote for *La Revue Musicale* in December, 1936. "My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the round of almost all of the world's orchestras, was the product of my culminating studies at the Conservatory.

"I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [*finesses*] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: 'The Nose' (after Gogol), and 'Lady Macbeth of Mzensk' (after Lesskoff); three ballets, including the 'Golden Age,' and 'The Bolt'; three symphonies, including the 'Ode to October' and the 'Symphony of May 1st'; 24 preludes for piano; a concerto for piano and orchestra; music for films, etc.*

"In this interval of time, my technique has become more finished and secure. Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance

of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the recasting of human perception."

The composer's sketch of 1936 was apparently written just before the outbreak of open opposition through Russia to his music, and he must already have felt that the divergence between his musical tendencies and the immediate advantage of Soviet musical culture was being questioned. His Second and Third Symphonies, each with a bold and comprehensive programme designed as a mighty "organizing force," had somehow fallen short of their aim. The opera "The Nose" (1930), on Gogol's fantastic short story, had been strongly influenced by atonality and other Western experimentalism, and had been accordingly attacked by the R. A. P. M. ("Russian Association of Proletarian Musicians," since defunct) as a manifestation of "bourgeoise decadence." This opera did not succeed, nor did the ballets "The Golden Age" (1930), and "The Bolt" (1931), which outwardly satirized the bourgeois West and capitalist tendencies in Russia respectively. Orchestral suites from these pieces survived the stage productions. The opera "Lady Macbeth of Mzensk" (1935), an earthy tale of adulterous passion and murder in provincial Russia, had an immediate success both in its own country and abroad.

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

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PROGRAM

HAYDN — SYMPHONY IN G MAJOR, No. 88

Adagio; Allegro

Largo

Menuetto; Trio

Finale: Allegro con spirito

BEETHOVEN — OVERTURE TO LEONORE No. 3, OP. 72

INTERMISSION

SHOSTAKOVITCH — SYMPHONY No. 5, OP. 47

Moderato; Allegro non troppo

Allegretto

Largo

Allegro non troppo

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Friday, December 13, 1940

PROGRAMME

Haydn. Symphony in G major, No.88

Debussy. Two Nocturnes

Nuages
Fêtes

Stravinsky. . . .Capriccio for Orchestra with Piano Solo

Brahms. Symphony No. 2 in D major

Soloist
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Saturday Evening, December 14, at 8:30 o'clock

HAYDN.....Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

BEETHOVEN.....Overture to "Leonore" No. 3, Op. 72

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 5, Op. 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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Sunday Afternoon, December 15, at 3 o'clock

BARBER.....Overture, "The School for Scandal"

DEBUSSY.....Two Nocturnes

Nuages
Fetes

STRAVINSKY.....Capriccio for Orchestra with Piano Solo

I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto
(Played without pause)

INTERMISSION

BRAHMS.....Symphony No. 2 in D major, Op. 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

Soloist
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The air of Florestan is worked in at the end of the *reprise*, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

Symphony No. 5, Op. 47.....Dmitri Shostakovitch

(Born at St. Petersburg, September 25, 1906)

The Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the woodwind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Landler*, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the woodwind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiriting conclusion.

(Continued on Page 13)

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PROGRAM NOTES for Sunday Afternoon, Dec. 15

By JOHN N. BURK

Overture, "The School For Scandal" **Samuel Barber**

(Born at West Chester, Pa., March 9, 1910)

Mr. Barber composed his Overture in 1932. It was first performed at the summer series of concerts of the Philadelphia Orchestra in Robin Hood Dell, August 30, 1933. The Overture has been performed by the New York Philharmonic Symphony Society, John Barbirolli conducting, March 30, 1938, and at the concerts of the Cleveland Orchestra, October 24, 1940, Artur Rodzinski conducting.

The Overture, according to Arthur Loesser, programme annotator of the Cleveland Orchestra, "is said not to be intended as a prelude to an actual performance of Sheridan's famous comedy, but merely as a musical reflection of the play's spirit. Its sprightly character, coupled with its classical pattern, demonstrates its affinity for its original." Mr. Samuel Laciar supplied this description of the Overture for the initial Philadelphia performance:

"The Overture begins with a very rapid figure for the full orchestra, except trombones, followed by a lilting melody in 9-8 time in the first violins, which is developed somewhat by other instruments of the orchestra. A second figure in the piccolo and flutes then appears, a phrase which plays an important part later in the Overture. There is a change to a slightly slower tempo, and the second subject, a melodious tune, is played by the oboe, followed by a new figure in the first clarinet, with an accompaniment in the strings reminiscent of the oboe melody. This leads through the flutes and strings, the latter in very rapid figuration, back to the first subject and in the original tempo. The second theme, first announced by the oboe, now returns in the clarinets and violas and later in the first violins. There is a return of the triplet figure, and the Overture closes with a joyous rush in the full orchestra. The music is in keeping with the spirit of the Sheridan comedy, itself a great stage classic."

Samuel Barber grew up in an atmosphere of music: his mother is the sister of Louise Homer, the inestimable contralto. He began to take an interest in music as a child, was given piano lessons at the age of six, and at seven he made his first attempt at composition. He entered Curtis Institute of Music, Philadelphia, when he was thirteen where, among other subjects, he studied composition with Rosario Scalero, and singinng with Emilio de Gogorza. He was awarded the Prix de Rome in 1935, and the Pulitzer prize for music for that and the following year. There have been frequent performances of his music by the orchestras of the United States, and performances as well by the London Symphony Orchestra, the British Broadcasting Corporation Orchestra of London, and the Augusteo at Rome.

His orchestral works include, besides the Overture, "Music for a Scene from Shelley" (1933), his "Symphony in One Movement" (1936), an "Adagio for Strings" (1936), and "Essay for Orchestra" (1937). A concerto for violin recently completed is shortly to have a first performance. His chamber music includes a Serenade for String Quartet (1929), "Dover Beach," for Voice and String Quartet (1931); a String Quartet in B minor (1936); a 'Cello Sonata (1932), and three songs from James Joyce's "Chamber Music" (1936). He has also written "The Virgin Martyrs," for women's voices *a cappella* (1935).

Two Nocturnes ("Clouds" and "Festivals") **Claude Debussy**

(Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918)

The world waited six years after hearing Debussy's first purely orchestral work,

(Continued on Page 14)



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the *"Prelude a l'Apres-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897-99, were but an interlude in Debussy's labors upon *"Pelleas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarme and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulae of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his aerial sound structures with all the freedom which the *"tachistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white. *'Fetes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirenes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

(Continued on page 15)

Read HARVEY GAUL

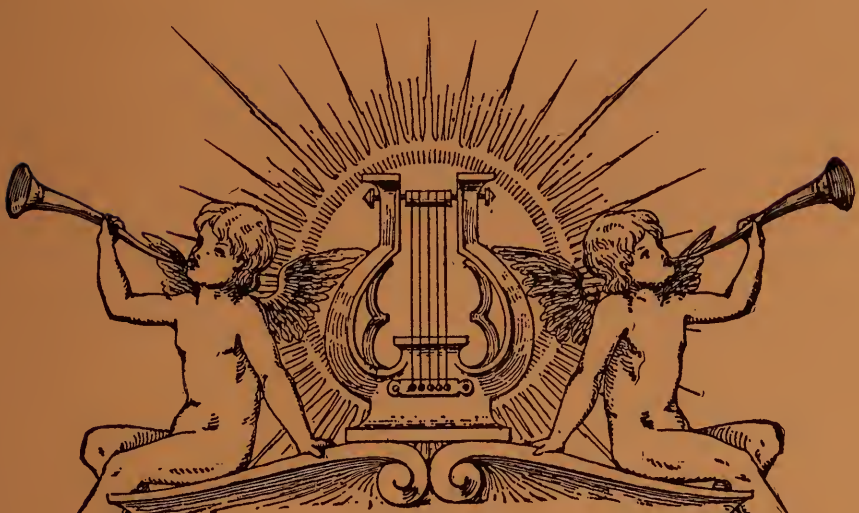
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SIXTIETH SEASON, 1940–1941

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

TUESDAY EVENING, *January 7, at* 8:15

with historical and descriptive notes by

JOHN N. BURK

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SECOND CONCERT

TUESDAY EVENING, JANUARY 7, *at* 8:15 *o'clock*

Programme

MOZART Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

HINDEMITH Concerto for Violin and Orchestra

I. Mässig bewegte Halbe
II. Langsam
III. Lebhaft

INTERMISSION

SHOSTAKOVITCH Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

SOLOIST

RUTH POSSELT

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SYMPHONY IN A MAJOR No. 29 (KOECHEL. No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936. It was repeated November 12, 1937.

The score requires a string orchestra with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

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Ishmael, in "Moby Dick," Chapter XLVIII

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Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" certainly succeeded in maturing his style, making it more subtle and rounded, but it by no means follows that he had been a novice at eighteen — he was far from that. The symphonies which were being composed while Mozart was a boy and which were perforce his models, were still in process of becoming a complete and self-sufficient art form. One need hardly add that the youthful Mozart had lively listening as well as creative faculties. He was indeed fully abreast of the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for suc-

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Reginald C. Foster,
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cessful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several vears later.

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turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

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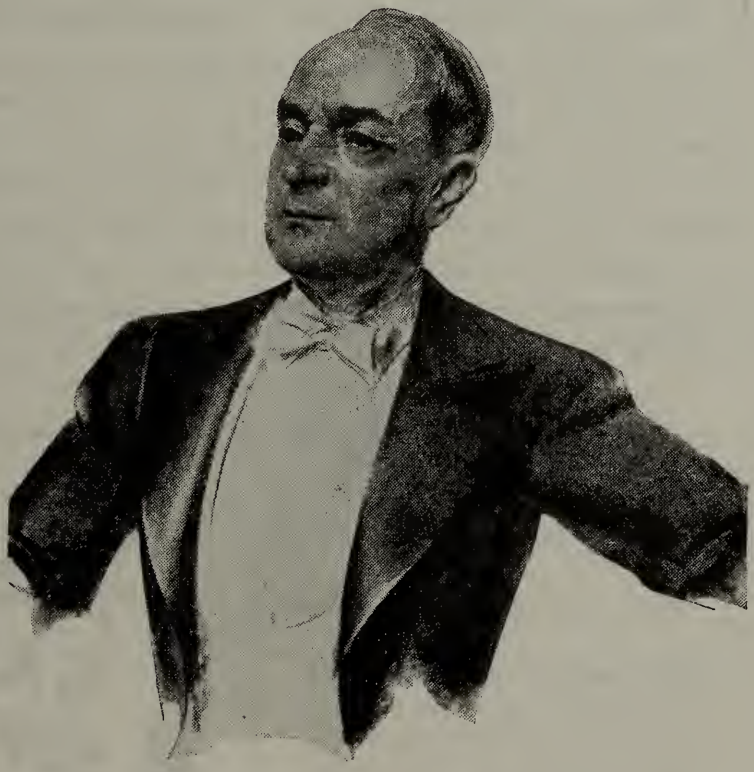
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(List on page 15)

CONCERTO FOR VIOLIN AND ORCHESTRA

By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The printed score of this Concerto is dated 1939. It had its first public performance in Amsterdam early in 1940, and its first American performance by this Orchestra, April 19, 1940, Richard Burgin, soloist.

The orchestral accompaniment requires two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, a large and a small drum, cymbals, triangle, tambourine, gong, and strings.

IN THE first movement the principal theme is at once disclosed by the soloist over soft string chords, a long melody in the high register of the instrument. An important pendant to this theme is delivered by the wood-wind section. A subsidiary theme is given out by the soloist before the real second theme makes its entrance. This is even longer in span than the first. Indeed, the extended melodic phrase is characteristic of the whole Concerto, where ornamental embellishment is the manner of working out rather than a fragmentary or integral development. The recapitulation re-emphasizes the first theme in this structurally regular movement.

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The second movement is in triple beat. After introductory matter for the wood winds, the soloist takes the theme, which again is extended in contour. The soloist and orchestra develop by turn the introductory and the solo themes, sometimes set against rushing scales from the alternate wood winds and strings. The clarinet solo takes the solo theme as the violinist weaves an obbligato.

The Finale is in 2-4 time. The orchestra sets the pace with a few lively dance-like measures which the soloist takes up with a sprightly theme, while the wood winds give a light rhythmic support suggestive of the accompaniment at the beginning of the Concerto. The soloist, with this and with tributary themes, carries the burden of interest, bringing the climax with a broader theme first stated against orchestral tremolos. There is a long cadenza, making use of initial material, and a close in accelerated tempo.

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RUTH POSSELT

RUTH POSSELT was born in Medford, Massachusetts, of musical parents. She began the study of violin at the age of three with Marjorie Posselt, making her first appearance in Jordan Hall, Boston, in her sixth year. When eight years old, she began to study with Emanuel Ondricek. It was at the age of nine that she made her début in Carnegie Hall, New York, and also appeared in a recital at Symphony Hall, Boston.

Having won the Schubert Memorial Prize in 1929, she went to Europe for the first of six tours, which included appearances with the major symphony orchestras — the Amsterdam Concertgebouw Orchestra, under Willem Mengelberg, the *Orchestre Symphonique de Paris,* under Pierre Monteux, the Colonne Orchestra (Paul Paray, conductor), the Leningrad and the Moscow Philharmonic, and the Stockholm Philharmonic.

In the season of 1935–36 she returned to America for an extensive tour, which included appearances with orchestras of Chicago, New York (National Orchestral Association), Detroit, Washington, Cincinnati, St. Louis. She has played on several occasions with the Boston Symphony Orchestra in Boston and New York. One of these was the first performance of the Violin Concerto of Edward Burlingame Hill.

SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and under the direction of Serge Koussevitzky, October 18, 1940.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambour militaire, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a

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Frühlingsstimmen — Waltzes (Voices of Spring).....Strauss
Gymnopédie No. 1.....Erik Satie–Debussy
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"La Mer" ("The Sea") Debussy
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Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
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Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 102 in B-flat major Haydn
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente.* The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo.* The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiriting conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.



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Macbeth of Mzensk' (1935), there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty

* It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

His Sixth Symphony was first performed in Moscow, December 3, 1939. Its first performance in America was by the Philadelphia Orchestra, November 29, 1940.

of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

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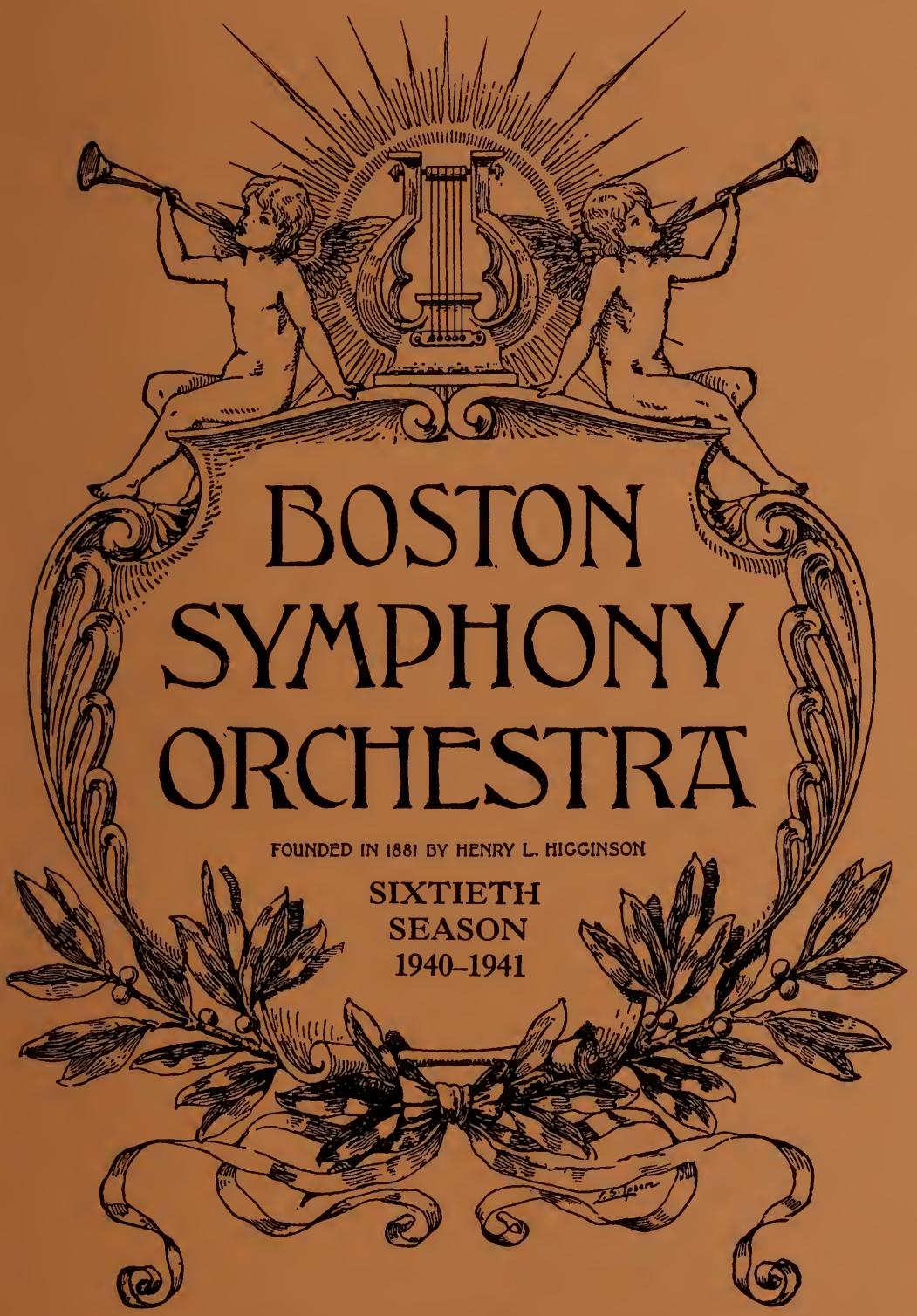
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Concert Bulletin

WEDNESDAY EVENING, *January* 8

with historical and descriptive notes by

JOHN N. BURK

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WEDNESDAY EVENING, JANUARY 8

Programme

HAYDN Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

BEETHOVEN Overture to "Leonore" No. 3, *Op.* 72

INTERMISSION

SIBELIUS Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

SYMPHONY IN G MAJOR, No. 88

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889.

The name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in G major, labeled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, was the first of the second set of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

~

This symphony has moved Donald Francis Tovey to one of his diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection

to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

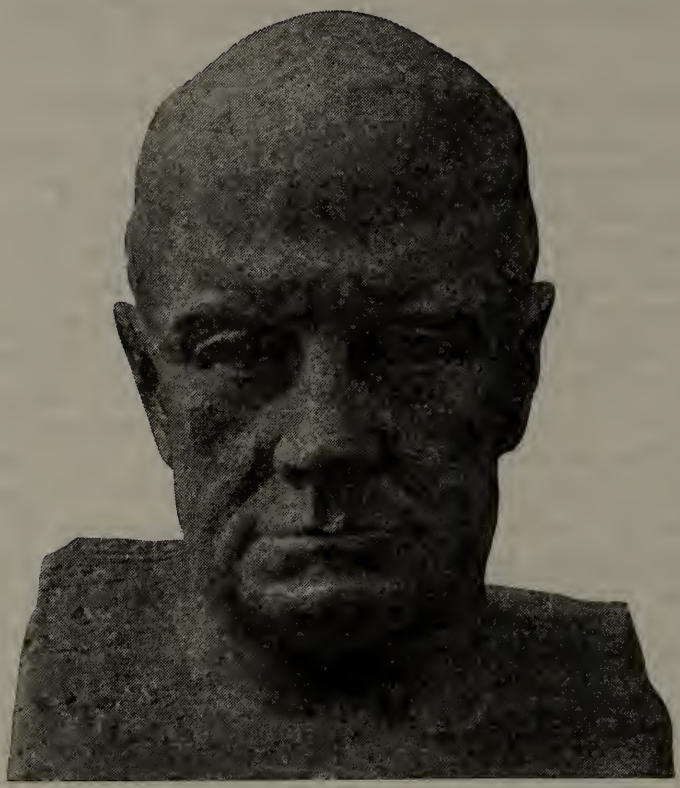
WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the workings out of the Fourth through the Eighth symphonies, the "Corio-

lanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise.* But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise,* but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

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(Complete list of Boston Symphony Orchestra recordings, inside back cover)

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935; October 8, 1937; December 16, 1938.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition, but — what was far more important — he was feeling his strength in the symphonic form developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis.

I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down to political facts.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsinki in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as

1890 Sibelius was drawn into a youthful circle in Helsinki, with whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsinki by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Symphonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

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The Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

~

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent

fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without

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any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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Symphony No. 1 in B-flat major ("Spring") Schumann
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 3 Harris
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
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Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
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Programme

HAYDN Symphony in G major, No. 8

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

BEETHOVEN Overture to "Leonore" No. 3, *Op.* 7

INTERMISSION

SIBELIUS Symphony No. 2, in D major, *Op.* 4

I. Allegretto
II. Tempo andante, ma rubato
III. { *Vivacissimo; Lento e suave*
IV. { *Finale: Allegro moderato*

HISTORICAL AND DESCRIPTIVE NOTES BY JOHN N. BURK



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MPHONY No. 2, in D MAJOR, Op. 43

By JEAN SIBELIUS—*Born December 8, 1865, at Tavastehus, Finland*

e spring of 1901, the symphony was com-re the end of the year. It was first per-1902, at Helsinki under the composer's erformance in this country was by the rchestra, Theodore Thomas, Conductor, elm Gericke introduced it at the Boston March 11 of the same year. Subsequent n given December 31, 1909; January 6, ; November 11, 1921; March 7, 1924; ary 15, 1932; November 25, 1932; October 935; October 8, 1937; December 16, 1938. ny is scored for two flutes, two oboes, soons, four horns, three trumpets, three ani and strings. The score is dedicated

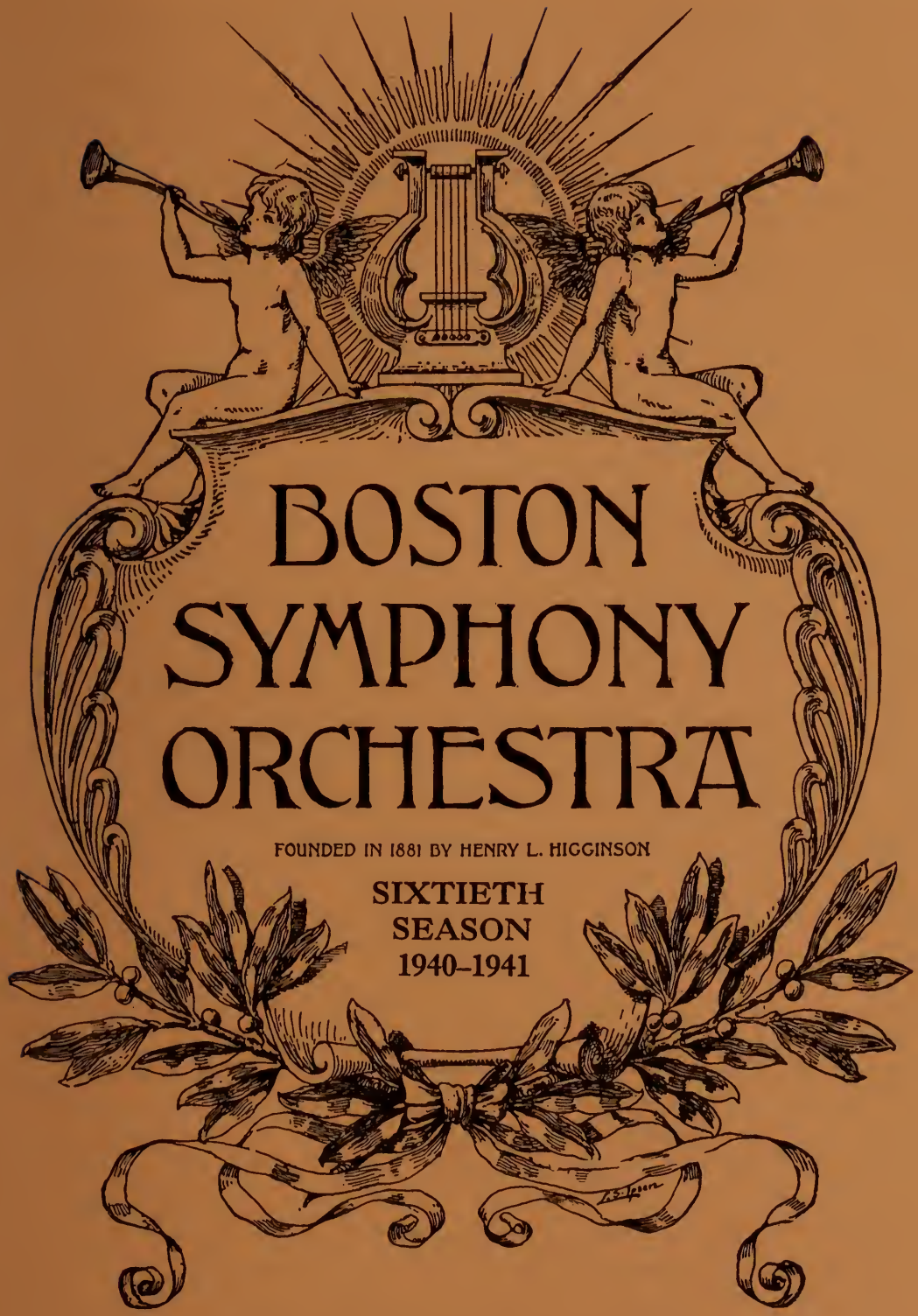
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nes to us in the life of Sibelius by Karl cond Symphony was begotten, not in the ter, as might have been supposed from

Programmes have been attributed to the score, desp explicit denial of the composer in an interview given London Daily Telegraph in December, 1934 of any prog intentions whatever in his symphonies. "My symphoni then said, "are music conceived and worked out in te music and with no literary basis. I am not a literary mu for me music begins where words cease. A scene can pressed in painting, a drama in words; a symphony sh first and last music. Of course, it has happened that, qu bidden, some mental image has established itself in my n connection with a movement I have been writing, but th and the fertilization of my symphonies have been solely n When I set out to write symphonic poems it is another n

Sibelius has always avoided wordy discussions of his lar works. As he wrote a friend at the very time this sy was in progress: "I could initiate you, my compreh friend, into my work, but I do not do it from principle. mind it is the same with compositions as with butterflie you touch them, their essence is gone. They can fly, it but are no longer so fair."

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Boston Symphony Orchestra

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Concert Bulletin

WEDNESDAY EVENING, *February* 12

with historical and descriptive notes by

JOHN N. BURK

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SIXTIETH SEASON, 1940–1941

SERGE KOUSSEVITZKY, *Conductor*

WEDNESDAY EVENING, FEBRUARY 12

Programme

MENDELSSOHN.....Symphony in A major, No. 4, "Italian," *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto

DEBUSSY Two Nocturnes

Nuages
Fêtes

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

BALDWIN PIANO

SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

IT WOULD be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830–1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unplausible biographical reconstruction, "Mendelssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered

him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's *"Walpurgisnacht,"* which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *adagio,* and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occu-

pied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig – and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie,* Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the *"Walpurgisnacht"* music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the *"Walpurgisnacht."* His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the *Andante* again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar – and that means pretty nearly the whole first part – and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A–G)."

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer's death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be

improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in



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the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and under the direction of Serge Koussevitzky, October 18, 1940.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambour militaire, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, become exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string

beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm, and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiriting conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady Macbeth of Mzensk" 1935) there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be a "concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.

farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.†

"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

† It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds wth the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

It will be interesting to review the career of Shostakovitch in the light of the statements he himself has made upon his aims and views.

"I was born in 1906 at Leningrad," he wrote for *La Revue Musicale* in December, 1936. "My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there

under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the round of almost all of the world's orchestras, was the product of my culminating studies at the Conservatory.

"I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [*finesses*] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: 'The Nose' (after Gogol), and 'Lady Macbeth of Mzensk' (after Lesskoff); three ballets, including the 'Golden Age,' and 'The Bolt'; three symphonies, including the 'Ode to October' and the 'Symphony of May 1st'; 24 preludes for piano; a concerto for piano and orchestra; music for films, etc.*

"In this interval of time, my technique has become more finished and secure. Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the recasting of human perception."

The composer's sketch of 1936 was apparently written just before the outbreak of open opposition through Russia to his music, and he must already have felt that the divergence between his musical tendencies and the immediate advantage of Soviet musical culture was being questioned. His Second and Third Symphonies, each with a bold and comprehensive programme designed as a mighty "organizing force," had somehow fallen short of their aim. The opera "The Nose" (1930), on Gogol's fantastic short story, had been strongly influenced by atonality and other Western experimentalism, and had

* The composer's "etc." includes a piano sonata, other piano pieces such as "Aphorisms," "Three Fantastic Dances," and two pieces for string octet (1927). More recently, there have been a string quartet (1938), and a suite for jazz orchestra, written for the new "State Jazz Orchestra," inaugurated November 28, 1938, in Moscow. The Sixth Symphony, announced as the "Lenin Symphony," with choral finale, appeared as a purely instrumental work with no more than the numerical title, and was performed in Moscow December 3, 1939. The *Sovietskaya Musica* announced last February that Shostakovitch was at work upon his Seventh Symphony, and was preparing a new version of Moussorgsky's "Boris Godunov."

been accordingly attacked by the R. A. P. M. ("Russian Association of Proletarian Musicians," since defunct) as a manifestation of "bourgeoise decadence." This opera did not succeed, nor did the ballets "The Golden Age" (1930), and "The Bolt" (1931), which outwardly satirized the bourgeois West and capitalist tendencies in Russia respectively. Orchestral suites from these pieces survived the stage productions. The opera "Lady Macbeth of Mzensk" (1935), an earthy tale of adulterous passion and murder in provincial Russia, had an immediate success both in its own country and abroad.

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

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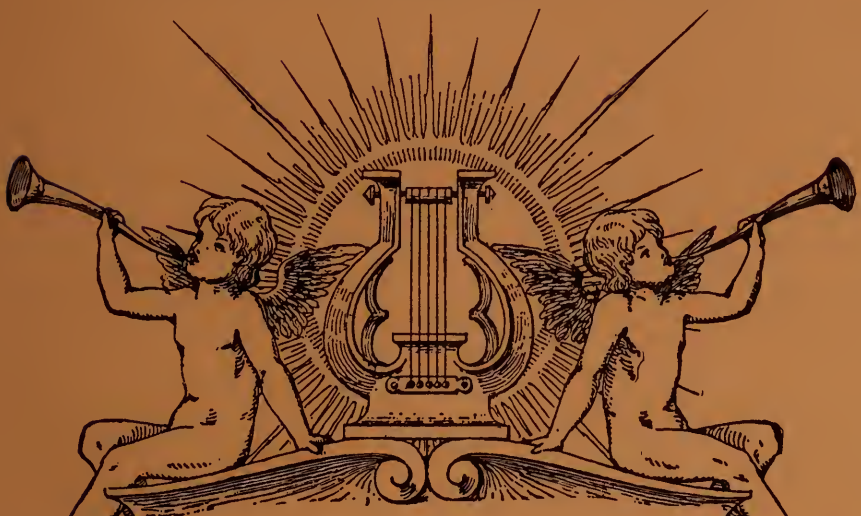
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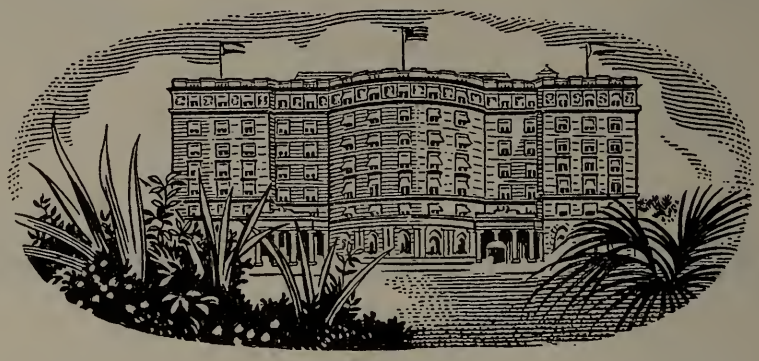
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SIXTIETH SEASON, 1940–1941

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, MARCH 11

Programme

HAYDN Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

BEETHOVEN Overture to "Leonore," No. 3, *Op.* 72

INTERMISSION

SHOSTAKOVITCH Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

BALDWIN PIANO

SYMPHONY IN G MAJOR, No. 88

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889.

The name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel,* in 1781. Purely instrumental music then took a subservient place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel,* and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique,* a rival organization, for a series of symphonies. These were duly forthcoming, and the Symphony in G major, labeled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopt and Härtel as 88, was the first of the second set of them which he sent to Paris.

The *Concert de la Loge Olympique* was a highly fashionable and decidedly exclusive institution. It was affiliated with freemasonry, and its subscribers, admitted only after solemn examination and ritual, gained admission to the concerts by paying two *louis d'or* a year, and wearing as badge of admission the device of a silver lyre on a sky-blue ground. The concerts succeeded those of the *Concert des Amateurs,* which, founded in 1769, ceased in 1781. The performances of the *Concert de la Loge Olympique* were given from 1786 in the *Salle des Gardes* of the Palace of the Tuileries. Queen Marie Antoinette, and the Lords and Ladies of her court, attended in numbers. *Toilettes* of the utmost elaboration were formally required, and the musicians wore brocaded coats, full lace ruffles, swords at their sides, and plumed hats which they were allowed to place beside them on the benches while they played. When the drums of the French Revolution sounded in Paris in 1789, the *Concert de la Loge Olympique* came to a sudden end.

This symphony has moved Donald Francis Tovey to one of his diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection

to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the work-

ings out of the Fourth through the Eighth symphonies, the "Coriolanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise.* But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise*, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

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SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and under the direction of Serge Koussevitzky, October 18, 1940.

The Symphony is scored for two flutes and piccolo, two oboes, clarinets in A, B-flat, and E-flat, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, tambour militaire, tam-tam, xylophone, bells, celesta, piano, two harps, and strings.

THE Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow move-

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ments, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic exfoliation. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, become exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo*. The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm, and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. A constant increase in tempo leads to an inspiriting conclusion.

Shostakovitch was nineteen years old when he wrote his first orchestral work, the Symphony *Op.* 10 which, played far and wide and established in the repertory of orchestras, has naturally drawn the interest and attention of the Western world to the composer.* Musicians have watched with hopeful curiosity the subsequent development of the young artist. His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shosta-

* This symphony, first performed at Leningrad on May 12, 1926, was introduced in America by the Philadelphia Orchestra on November 2, 1928. The first performance in Boston was at a Boston Symphony concert, Richard Burgin conducting, November 8, 1935.

kovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. The element of the grotesque then took precedence in his works and despite the success of his opera "Lady Macbeth of Mzensk" 1935) there came at length a rift between official sanction and individual inclination. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be a "concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

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Moscow Daily News is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

"The fetters of musical formalism which held the composer captive so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structural form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political implications, and his Third ("May Day") Symphony with an explicit programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That an inner, instinctive voice has at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds wth the desires of those who have held the purse strings, or with the listening public

* It is interesting to note that on its performance in Paris in June, 1939, the Symphony was summarily dismissed by several critics.

at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who looks upon nonconformity as in the order of things an artistic error on his part.

It will be interesting to review the career of Shostakovitch in the light of the statements he himself has made upon his aims and views.

"I was born in 1906 at Leningrad," he wrote for *La Revue Musicale* in December, 1936. "My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the round of almost all of the world's orchestras, was the product of my culminating studies at the Conservatory.

"I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [*finesses*] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: 'The Nose' (after Gogol), and 'Lady Macbeth of Mzensk' (after Lesskoff); three ballets, including the 'Golden Age,' and 'The Bolt'; three symphonies, including the 'Ode to October' and the 'Symphony of May 1st'; 24 preludes for piano; a concerto for piano and orchestra; music for films, etc.*

* The composer's "etc." includes a piano sonata, other piano pieces such as "Aphorisms," "Three Fantastic Dances," and two pieces for string octet (1927). More recently, there have been a string quartet (1938), and a suite for jazz orchestra, written for the new "State Jazz

"In this interval of time, my technique has become more finished and secure. Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the recasting of human perception."

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, excentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

Orchestra," inaugurated November 28, 1938, in Moscow. The Sixth Symphony, announced as the "Lenin Symphony," with choral finale, appeared as a purely instrumental work with no more than the numerical title, and was performed in Moscow December 3, 1939. The *Sovietskaya Musica* announced last February that Shostakovitch was at work upon his Seventh Symphony, and was preparing a new version of Moussorgsky's "Boris Godunov."

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Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses").....Sibelius
Symphony No. 1 in B-flat major ("Spring").....Schumann
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 3 Harris
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in E minor Brahms
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
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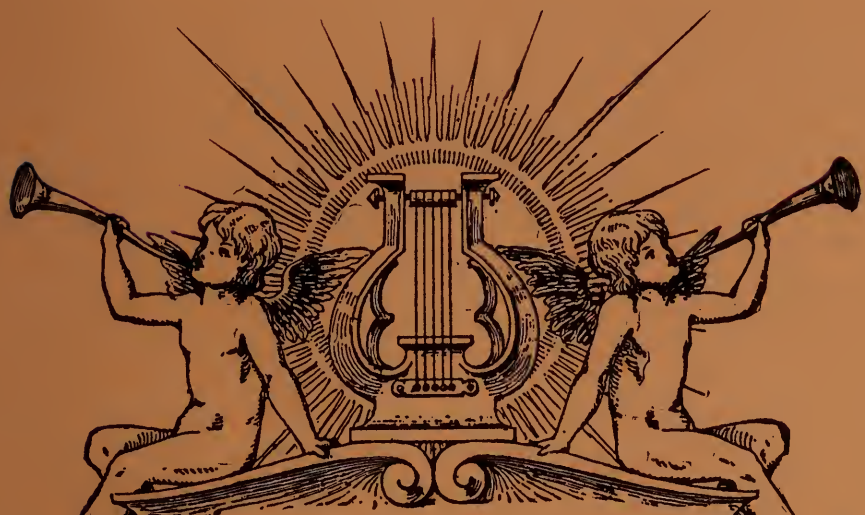
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Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *March* 12

with historical and descriptive notes by

JOHN N. BURK

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Programme

MOZART Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

DEBUSSY Two Nocturnes

Nuages
Fêtes

RAVEL "La Valse," Choreographic Poem

INTERMISSION

BRAHMS Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936.

The score requires a string orchestra with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concert-master at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" certainly succeeded in maturing his style, making it more subtle and rounded, but it by no means follows that he had been a novice at eighteen — he was far from that. The symphonies which were being composed while Mozart was a boy and which were perforce his models, were still in process of becoming a complete and self-sufficient art form. One need hardly add that the youthful Mozart had lively listening as well as creative faculties. He was indeed fully abreast of the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several vears later.

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.* *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

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"LA VALSE," A Choreographic Poem

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died at Paris, December 28, 1937

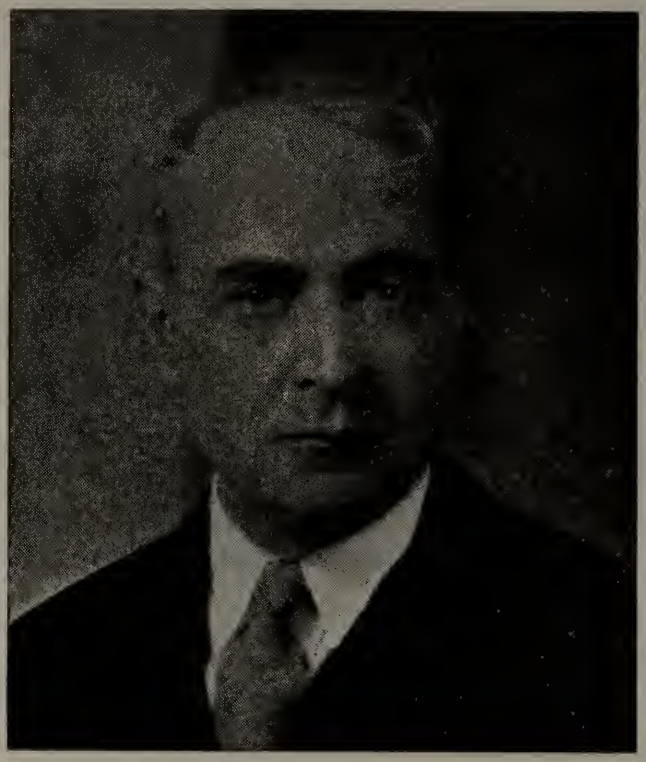
It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales,† tam-tam, glockenspiel, two harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel based his *"poème choréographique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment

* *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

† Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."



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which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent.

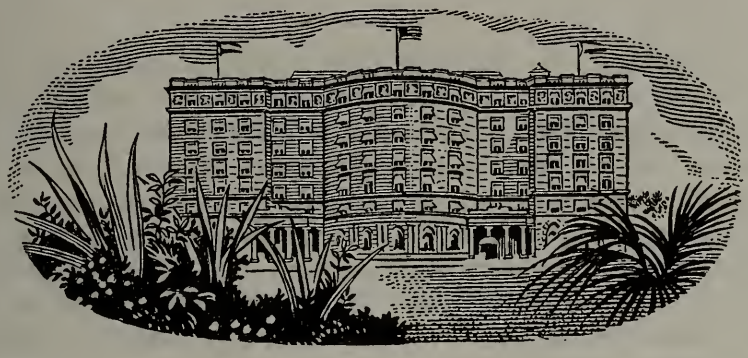
Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Misia Sert, who received the dedication, is the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe.*

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at

Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff*

* She had teasingly upbraided him for spelling "symphony" with an "f."

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and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical

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programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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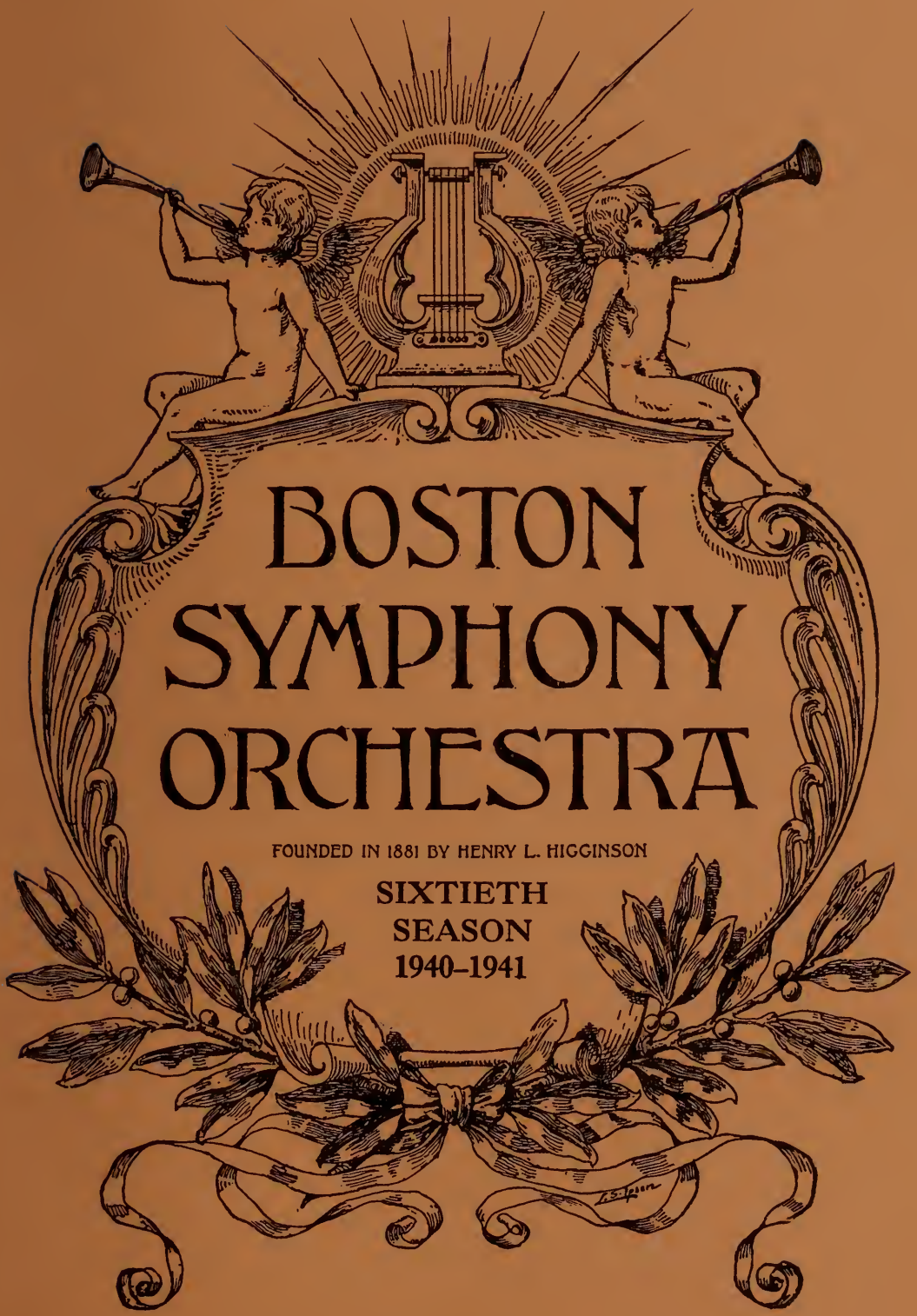
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with historical and descriptive notes by

JOHN N. BURK

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TUESDAY EVENING, March 25

Programme

Schubert Symphony in B minor ("Unfinished")

I. Allegro moderato
II. Andante con moto

Prokofieff.....*"Lieutenant Kije," Orchestral Suite, Op. 60*

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

INTERMISSION

Tchaikovsky.....Symphony No. 5 in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale (Andante maestoso); Allegro vivace

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SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8, was composed in 1822, and first performed thirty-eight years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The orchestration follows: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a third movement that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert that wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. Professor Tovey finds the theme projected for the scherzo "magnificent," but is distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considers entirely unworthy of such a premise. There are others who can imagine no scherzo and finale whatever as properly belonging to the symphony in the state in which Schubert seems deliberately to have left it. However, these futile speculations may be left to those who have tried to uncover in Schubert's uneventful life some unexpected source of inspiration for the symphony. Was Schubert under the spell of a visit to his idol, Beethoven, which he may (or may not) have made in that very year? Or was there some secret love affair? These questions may remain with the romancers, literary and dramatic, who, with little historical data to embarrass them, have been able to give their imagination the fullest play.

The bare facts of Schubert's "Unfinished" Symphony are soon told. He wrote it for the Music Society of Gratz in 1822, in acknowledgment for having been voted an honorary member of the Society. He gave the manuscript to Anselm Hüttenbrenner, the director of the

Society and, so far as records show, neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and attempted (unsuccessfully) to produce his friend's latest opera "Alfonso and Estrella" at Gratz in this year, seems to have done nothing at all about the symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna, December 17, 1865.

"The autograph manuscript, now in the possession of the *Gesellschaft der Musikfreunde,* Vienna," wrote Sir George Grove in 1907, "is on oblong paper, freely but very neatly written, with great grace in the writing, and with but rare corrections. The first page is dated 'Vienna, October 30, 1822.' This was no doubt the day on which Schubert began to write, and judging from the dates marked on his other symphonies, the two movements probably occupied him no more than a week or ten days to put on paper. For the *Scherzo* he made considerable sketches, which are also preserved in the library of the *Gesellschaft,* but they do not seem to have satisfied the composer and were never completed."

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Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society of Vienna, of which the composer was a member. In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.* They were this Symphony in B minor, of 1822, and the great C major Symphony which he wrote a few months before his death. Both works were posthumous.

Posterity has persisted in wondering what mystery of sudden growth enabled Schubert to pour the full measure of his genius for the first time into the orchestra, shaping the form in which he had always been rather too docile to earlier models into a vehicle for lyrical flight and poignant speech entirely his own. As Grove wrote: "The gap between the work of 1818 and the work of 1822 — between the ages of twenty and twenty-four — is both wide and deep."

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"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It was performed at the Boston Symphony concerts October 15, 1937. It is said to be an independent score, rather than a selection.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is as good as unknown in this country, having been shown briefly in New York under another title. However, a description of the subject has been obtained from Russian sources by Nicolas Slonimsky: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers,

* The symphony in E (of 1821) was found in skeleton form and orchestrated for performance by Felix Weingartner in the season past. The apocryphal "Gastein" symphony remains a legend, for no trace of it has been found.

fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

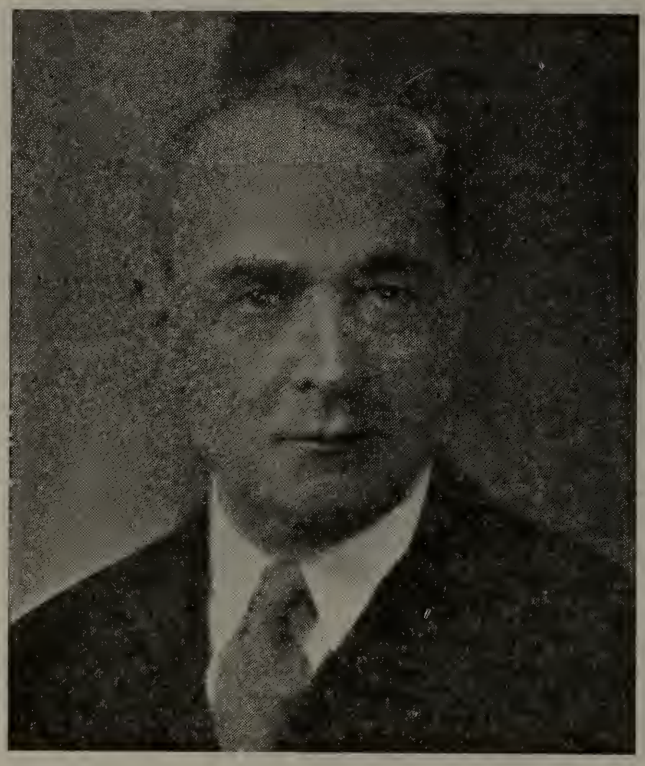
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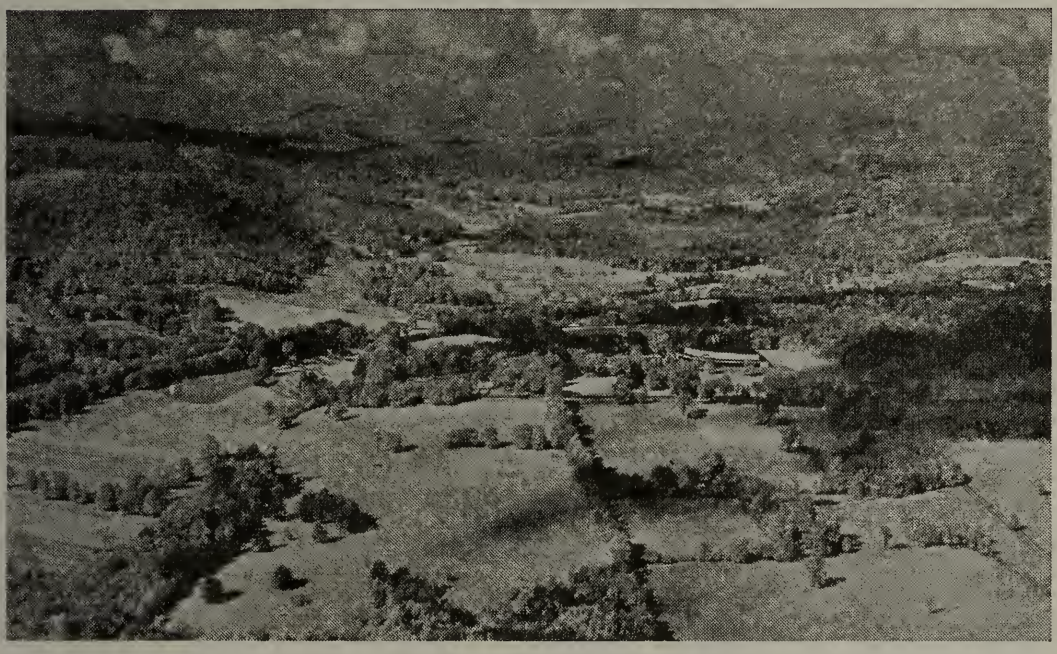
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III. KIJE'S WEDDING (*allegro fastoso*). The melodic character of this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

IV. TROIKA (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. BURIAL OF KIJE (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

The suite was performed at a Lamoureux concert in Paris, February 20, 1937, the composer conducting, and likewise figured in the opening programme of the International Modern Music Festival in Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

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FIFTH SYMPHONY IN E MINOR, *Op.* 64

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

Tchaikovsky's slight opinion of his Fifth Symphony, as compared to his ardent belief in his Fourth and Sixth, is a curious fact, coming as it did from an incorrigible self-analyst, who was always ready to rehearse in his letters to his friends his doubts and beliefs as to the progress of his music. He was much more close-mouthed about his new scores at this time of self-confidence and established fame than he was in 1877, the year of the Fourth Symphony, when he would confide each step to Mme. von Meck, or earlier, when he would submit each new manuscript to his colleagues, hanging on their approval, when he would study audiences and newspaper reviews. There were musical confidences in the letters of the later years. But they were more laconic, had less of the questioning note. The artist, surer of his powers, was no less analytic, no less honest about them. He never hesitated to tell, for example, when he was composing from the urge to compose, and when he was forcing himself to it; when he was writing "to order," when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Oniegen* and *Pique Dame*. The former he staunchly believed in, despite its early failures. He had inordinate ambitions for an earlier love — *Cherevichek,* but even after he rewrote it as *Les Caprices d'Oxane,* the world never came around to his view. The world also made a conspicuous reversal in regard to his lighter music. About the ballet, *The Sleeping Beauty,* he was enraptured from the start — thoroughly in the vein, and in love with his subject. The Ballet *Casse Noisette,* on the other hand, he regarded as an uncongenial subject, an annoying commission.

The gist of Tchaikovsky's written remarks about the Fifth Symphony is soon told. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out? * No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers.† My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted at St. Petersburg on November 17 and 24, despite a considerable popular success, hardly raised his opinion of the new symphony, for he wrote to Mme. von Meck in December — "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings to me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night, I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!"

The success of the symphony when he conducted it at Prague on December 22, and when it was produced at Moscow a few weeks later does not seem to have altered his opinion. Only after another pronounced success at Hamburg, where he conducted the work on March 15, did he alter his opinion. The musicians at the rehearsals had a high opinion of it, a circumstance which always carried much weight with Tchaikovsky. This concert brought from him his best word for

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a "success d'estime." The operas "Mazeppa" and "The Enchantress" had fallen far short of his expectations. In the programme symphony, "Manfred," he had never fully believed. Of the Orchestral suites, only the third had had a pronounced success.

† Tchaikovsky had in that spring comfortably established himself in his country house at Frolovskoe near Moscow, where he could enjoy his solitary morning walks, and his flower garden, with its "charming pool and tiny islet, fringed by forest."

the symphony. He wrote to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time."

Ernest Newman writes:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony. No one, I think will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.*

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings

* Since these words were written, the tentative sketch of a programme was found in the notebooks of Tchaikovsky which are now preserved in the Museum at Klin. Nicolas Slonimsky, examining these notebooks, came across the following notation for the Fifth Symphony: "Program of the First Movement of the Symphony: Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against X X X [three crosses in the original]. (II) Shall I throw myself in the embraces of Faith??? [three question marks in the original]. [On the corner of the leaf] a wonderful programme, if I could only carry it out."

give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

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Symphony No. 3 Harris
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in E minor Brahms
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique").....Tchaikovsky
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished").....Schubert
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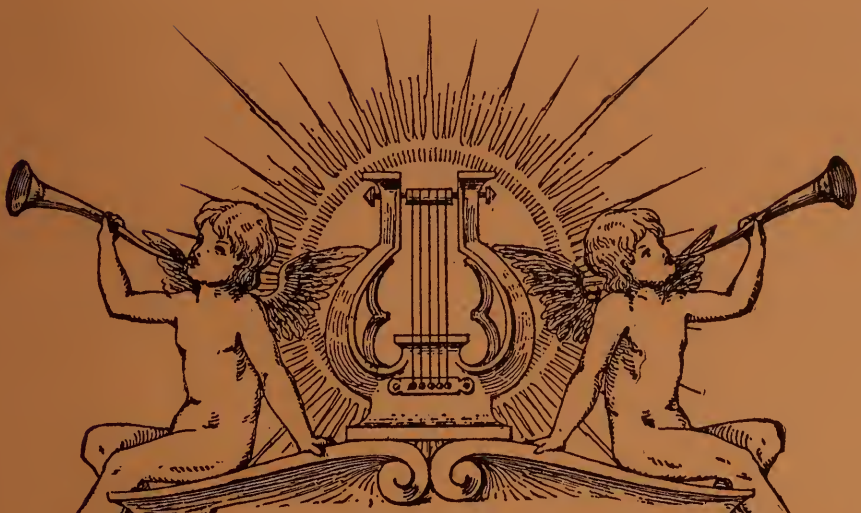
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with historical and descriptive notes by

JOHN N. BURK

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WEDNESDAY EVENING, APRIL 2, *at* 8:15 o'clock

Programme

MOZART.....Symphony in G minor (Koechel No. 550)

I. Allegro molto
II. Andante
III. Menuetto (allegro)
IV. Finale (allegro assai)

INTERMISSION

LISZT..A Faust Symphony in Three Character Pictures (after Goethe)

I. FAUST:
Lento assai. Allegro impetuoso
Allegro agitato ed appassionato assai

II. GRETCHEN:
Andante suave

III. MEPHISTOPHELES:
Allegro vivace ironico
Andante mistico (with Male Chorus)

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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The original orchestration called for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings. Mozart subsequently added parts for two clarinets.

THE careful catalogue which Mozart kept of his works shows, for the summer of 1788, an industrious crop of pot-boilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player. Between these there are also listed:

June 26 — Symphony in E-flat major
July 25 — Symphony in G minor
August 10 — Symphony in C major

How clearly Mozart realized that within about six weeks he had three times touched the highest point of his instrumental writing, three times fixed within the formal symphonic periods the precious distillation of his inmost heart — this we cannot know, for he did not so much as mention them in any record that has come down to us. They were intended, ostensibly, for some concerts which never came to pass; but one likes to believe that the composer's true intent was mingled with musical phantasy far past all thought of commissions or creditors. The greatest music must, by its nature, be oblivious of time and occasion, have its full spread of wing, and take its flight entirely by the personal prompting of its maker.

Mozart must have appeared to his acquaintances in the summer of 1788 a figure quite incongruous to any such sublimities — "a small, homely, nervous man," writes Marcia Davenport with inescapable deduction, "worrying about his debts in a shabby, suburban garden." And comparing this picture with his music — the very apex of his genius — the writer can well wonder at "the workings of the infinite." Musical Vienna in 1788 (and long afterwards) was probably unconscious of incongruities. The three great symphonies (destined to be his last) were closed secrets to the public who beheld a famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of "Don Giovanni" in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others

have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. Celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

Posterity can more easily agree with Otto Jahn's characterization of the E-flat symphony as a "triumph of euphony – full of charm," and the "Jupiter" as "striking in dignity and solemnity," than his description of the G minor as "full of passion" – of "sorrow and complaining." Early commentators seem to have found a far greater divergence of mood in the symphonies of Mozart than our present world. Nägeli soberly and earnestly reproached Mozart with an excess of *"cantabilität."* "He cannot be termed a correct composer of instrumental music, for he mingled and confounded *'cantabilität'* with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, causing it rather to retrograde than to advance, and exercising a very powerful influence over it."

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A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER GOETHE):

I – FAUST. II – GRETCHEN. III – MEPHISTOPHELES

By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886

Completed in 1854, "A Faust Symphony" had its first performance (with the choral finale) in a festival at the Grand Ducal Theater in Weimar, September 5, 1857.

The Symphony, published in 1861, was performed (without chorus) in New York, May 23, 1863, Carl Bergmann conducting. Theodore Thomas brought the "Gretchen" movement to Boston, October 14, 1870. The whole Symphony was first played here December 17, 1880, by the Philharmonic Orchestra, Bernard Listemann conducting. The first performance by the Boston Symphony Orchestra was given without the choral finale March 22, 1894. There was a performance with the choral finale March 10, 1899. There have been subsequent performances April 12, 1906 (without chorus); April 15, 1910; January 1 and April 2, 1915; December 22, 1916; March 9, 1917, March 9, 1923 (Harvard Glee Club, Arthur Hackett, tenor); February 19, 1926 (Cecilia Society, Charles Stratton, tenor); March 18, 1932 (Harvard Glee Club, Rulon Robison, tenor); October 23, 1936 (Harvard Glee Club, Rulon Robison, tenor).

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, harp, and strings. The organ is introduced to support the male chorus at the conclusion.

ACCORDING to Lina Ramann, Liszt conceived the idea for a Faust Symphony of his own on hearing Berlioz's "Damnation of Faust," which was produced in Paris in 1846. At any rate, it was not until 1853 and 1854 that he worked upon the score. He wrote of its completion to Anton Rubinstein (from Weimar), October 19, 1854, and to Wasielewski in December, that he intended to have the nine Symphonic Poems then written printed and performed "before I set Faust going, which may not be for another year." But the publication was delayed for several years. In 1857, he wrote the alternate ending, with chorus, and in this guise the piece had its first performance in Weimar, when Liszt conducted. Many dignitaries were present — also many of Liszt's staunch friends, whose loyal enthusiasm was insufficient to counterbalance numerous expressions of sharp critical disapproval. The Symphony had its second public performance at Weimar, August 6, 1861, and was produced at Leipzig, March 11, 1862, Bülow conducting with both understanding and care. Yet the carping did not cease.*

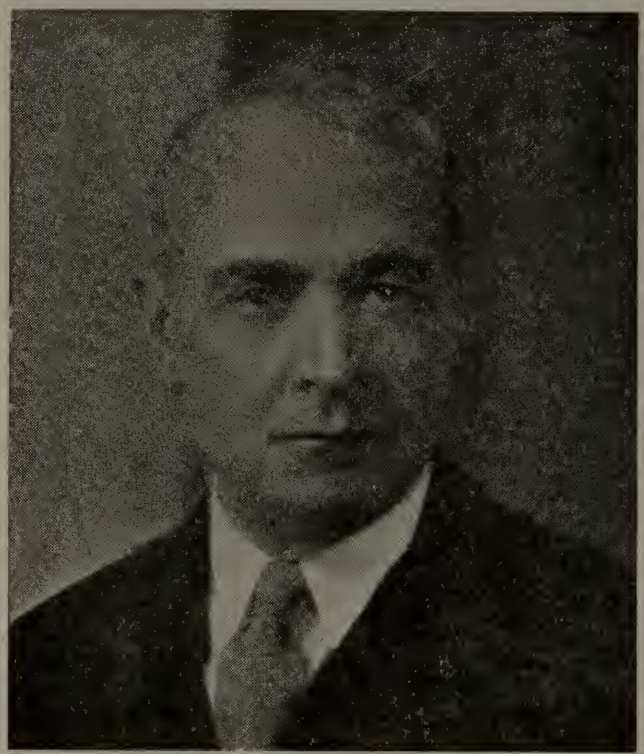
And to his friend Brendel on August 29: "To judge from his [Pohl's] essay, the tenor solo at the end of the Faust Symphony caused less offence in Leipzig (it was the stumbling-block in the Weimar performance, so much so that influential and well-disposed friends have urgently advised me to strike out the solo and chorus and to end the Symphony with the C major common chord of the orchestra). It was really my intention at first to have the whole Chorus mysticus sung *invisibly* — which, however, would be possible only at performances given in theatres, by having the curtain lowered. Besides which, I felt doubtful whether the sound would not have thus become too indistinct."

Liszt very evidently felt the sting of persistent opposition to his orchestral works. He consoled himself with the attitude that one need only wait — his music would outlast its critics. "We must not give *certain gentlemen*," he wrote to L. A. Zellner (April 6, 1858), "any occasion to imagine that I concern myself about them more than is really the case. 'Faust' and 'Dante' can quietly wait for the understanding that is their due. . . . Under existing circumstances it is wise

* Liszt vented his feelings to Brendel (July 12, 1862) in a parody of the final chorus:

"Das Abgeschmackteste	"The most insipid
Hier ward es gescheckt,	Here was tasted;
Das Allvertrackteste	In queerest nonsense
Hier ward es bezweckt — "	Here all was wasted."

(*Continued on page 12*)



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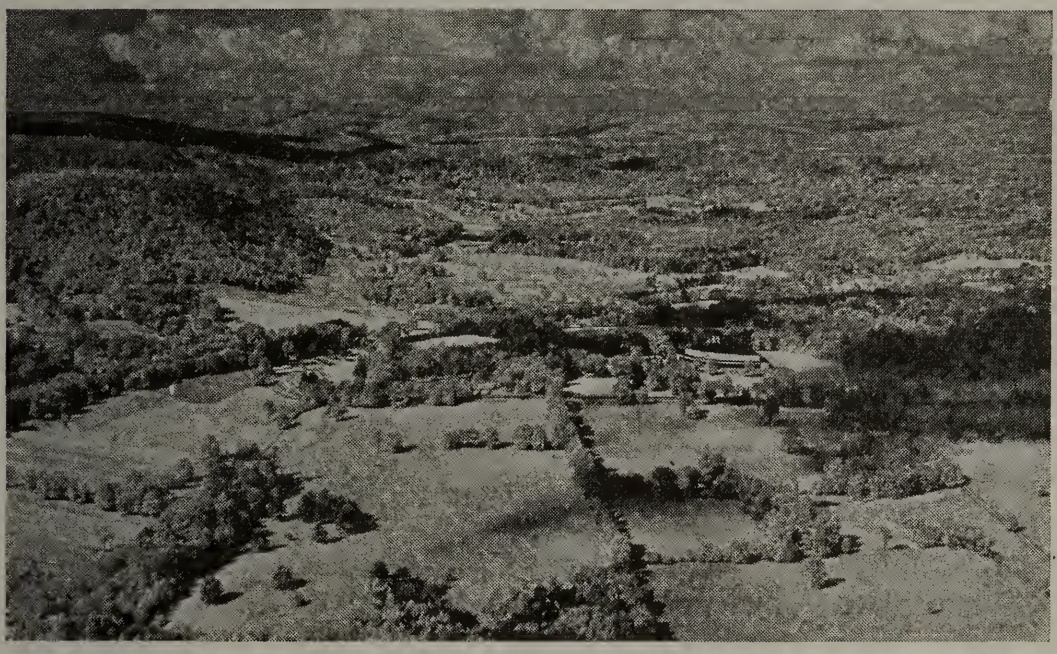
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and suitable for me 'to strive with earnest consistency for my high aim, regardless of adverse circumstances and small-minded people.' "

Unfortunately for the due recognition which Liszt patiently awaited, general attention was withdrawn from the orchestral Liszt in his advancing years by the mounting excitement over his friend Richard Wagner.

~

"A symphony — in three character Pictures," Liszt called his score. The term "symphony" is of course freely used, for the work has no more than a vague semblance of classical structure. It is possible to find an exposition, a "free fantasia," and a restatement in the first movement; the second section has traits of a slow movement, and the third has a decided scherzo flavor. But there is no proper finale. The conclusion, particularly in the purely instrumental form in which it was first cast, is in no sense a movement in itself. Its later choral version is but a setting in unison of a single verse with chord accompaniment.

Liszt did indeed develop his themes, and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven. Liszt wrote that "in programme music the returns, alternations, modifications and modulations of motives are conditioned by their relation to a poetic idea," that "one theme does not link up with another in accordance with formal relationships," and that "all exclusively musical considerations, although they are by no means to be left out of account, must be subordinate to the actions of the [literary] subject." It is not hard to apply these observations to the "Faust" Symphony. Liszt was obviously close to Goethe, close to each of the three characters, which stand forth in musical definition. And their interrelation is no less subtly wrought in the musical score than in the legend itself, whereby the symphony attains an impressive unity, and no less naturally attains its form as a dramatic narrative.

It has been said that each section may be looked upon as a symphonic poem self-sufficient. Yet the "Faust" section, in the light of what is to follow, is clearly anticipatory. Faust is roundly delineated, but only that he may be modified, exalted, derided, in the pages to come. The Mephistopheles section would be pointless without what has gone before. It is no more than a transformation of the "Faust" themes to Satanic ends. "Gretchen" has been performed as a separate entity.* Yet heard in this way, the ultra-naïve melody could gain but a small part of its intended effect as in the complete score it falls placidly upon the ear after the grandiloquent and strutting pages of

* Liszt once commended (surprisingly) an arrangement of this section for pianoforte and harmonium (Letter to Dr. Friedrich Stade, December 11, 1880).

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Faust which precede; before the outbursts of Mephistophelian glee that break in ruthlessly upon its conclusion. Liszt never made better use of his canny sense of contrast.

The section entitled "Faust" offers five themes which can be segregated for purposes of category, but which are yet allied in character and much transformed in the setting forth. The theme which opens the work suggests Faust brooding in his study. At the fifth bar, the introduction discloses a theme characterized by the seventh interval, as the former theme is based upon augmented fifths. The oboe sings it, and seems to imply that the grave philosopher is not an unlikely subject for romance. This theme in its later development seems to portray Faust the lover, consumed with longing, which in the Gretchen movement reaches passionate realization. In its later development it plays an extremely important part in all three movements, undergoes many astonishing transformations. It is to carry the "love scene" of the slow movement to its highest emotional point, and in the last to be fiendishly dissected, bandied about, prodigiously fugued.

FAUST

The slow introductory measures of "Faust" lead into an allegro impetuoso, where a satanic shadow might already be discerned lurking behind the arras. The bassoon, darkly intoning the principal theme of the romantic Faust, gives way to an agitated chromatic theme, which is to figure importantly in this movement. There shortly follows a theme of upstriving chromaticism which foreshadows the "glance" motive of "Tristan." The already familiar "Love" theme of Faust attains a new intensity of yearning in phrases for the solo viola. There is considerable further development, and then the last important theme of Faust is unloosed, in great striding chords of march rhythm *grandioso,* for the full orchestra. Faust has now been pictured at full length —by turn grave and thoughtful, ardent and avid of experience, arrogant and virile. The prevailing mood is that of the amorous theme, impetuously assertive, but at last softened to a reflective *pianissimo,* as the section ends.

GRETCHEN

Between the dramatic chromaticism of the first movement, and the chromatic diablerie of the last, Gretchen offers a refreshing picture of diatonic simplicity. She is first painted by the dulcet and sinuous voices of the wood winds. The oboe takes the placid theme, while the viola sets if off with a chain of soft undulations. A succession of three- and four-note phrases by the clarinet has been interpreted as the maiden's query to the petals of the flower which bears her name — "He loves me" — "He loves me not." If so, she seems to turn away from the idle pastime with a whimsical A-sharp. Thoughts of the lover bring a gentle but ardent confession in soft repeated chords of the strings. An ominous shadow is thrown over Gretchen's revery, and Faust's now familiar love motive makes its appearance, at first softly with harp arpeggios, but increasing in passion, rising to a molten and irresistible

outpouring of melody. Two more themes of Faust are to appear, but utterly subdued, deprived of their storm and stress. Liszt has inherited (with unquestionable independence and in his own right) a tradition from Beethoven. The music of Gretchen returns, still gentle, but enkindled to willing ardor. The themes of the two lovers are tranquilly blended, and the movement ends *pianissimo* with a soft memory of what was once the martial and grandiose theme of the solitary Faust.

MEPHISTOPHELES

Liszt uses his every orchestral device to conjure a Mephistopheles of requisite glitter and flash. The devil has no themes of his own, but exists only to distort the themes of Faust, to strip them of their nobility, puncture their idealism with shouts of satanic mirth. The music is like the mirror of the bad goblin described in the fairy tale of Hans Andersen, in which the reflection of everything that was good and beautiful "shrank together into almost nothing," so that "the most lovely landscapes looked like boiled spinach, and the handsomest people became hideous, or stood on their heads and had no bodies." The devil of Liszt, like that of Goethe, is no gaudy stage creature of tail and tights; he has no existence but to deny — *"Ich bin der Geist der stets verneint."* He is persuasive, subtle at first, a good fellow and *scherzando* devil — who not until he has intrigued the hearer reveals his sinister aspect. The love theme of Faust is his first and principal butt — greatly speeded up, ground under the malign heel of chromatic sequence and rhythmic contrivance until its former nature is quite gone. And yet somehow the transmutations seem no afterthought, but implicit in the theme. There are glimpses of Faust the grave philosopher amid this riot of desecration (his introductory theme), and one glimpse of Gretchen as the chords of her theme unfold against a high string tremolo. This fair vision the devil cannot besmirch, he can only dispel it with malignant growls. The sulphurous vapors are gradually cleared away, and he vanishes for the last time. The musical atmosphere becomes pure and rarefied, and the Gretchen theme takes gentle possession of the orchestra for a few measures. There follows an *Andante mistico,* in which, over soft chord pulsations by the orchestra and organ, a male chorus intones in accents of quiet faith, the "Chorus Mysticus" which closes the Second Part of Goethe's "Faust," with its deification of Woman's love:

Alles Vergängliche
Ist mur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreignis;
Das Unbeschreibliche
Hier ist's gethan;
Das Ewig-Weibliche
*Zieht uns hinan.**

In the last two lines, sung to notes derived from the theme of Gretchen, the voice of a tenor solo, reaffirmed by the chorus, floats over the orchestra.

* The "Chorus Mysticus" has thus been translated by Albert G. Latham:

All things corruptible
Are but reflection.
Earth's insufficiency
Here finds perfection.
Here the ineffable
Wrought is with love.
The Eternal-Womanly
Draws us above.*

* It goes without saying that any translation of Goethe's text is a desecration. Sacheverell Sitwell mentions in his recent book on Liszt an unfortunate custom in England of singing this chorus in English, delivering "the words 'Eternal Feminine,' 'Eternal Feminine' with the accent on the last syllable of the second word, pronouncing it to rhyme with wine and nine."

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